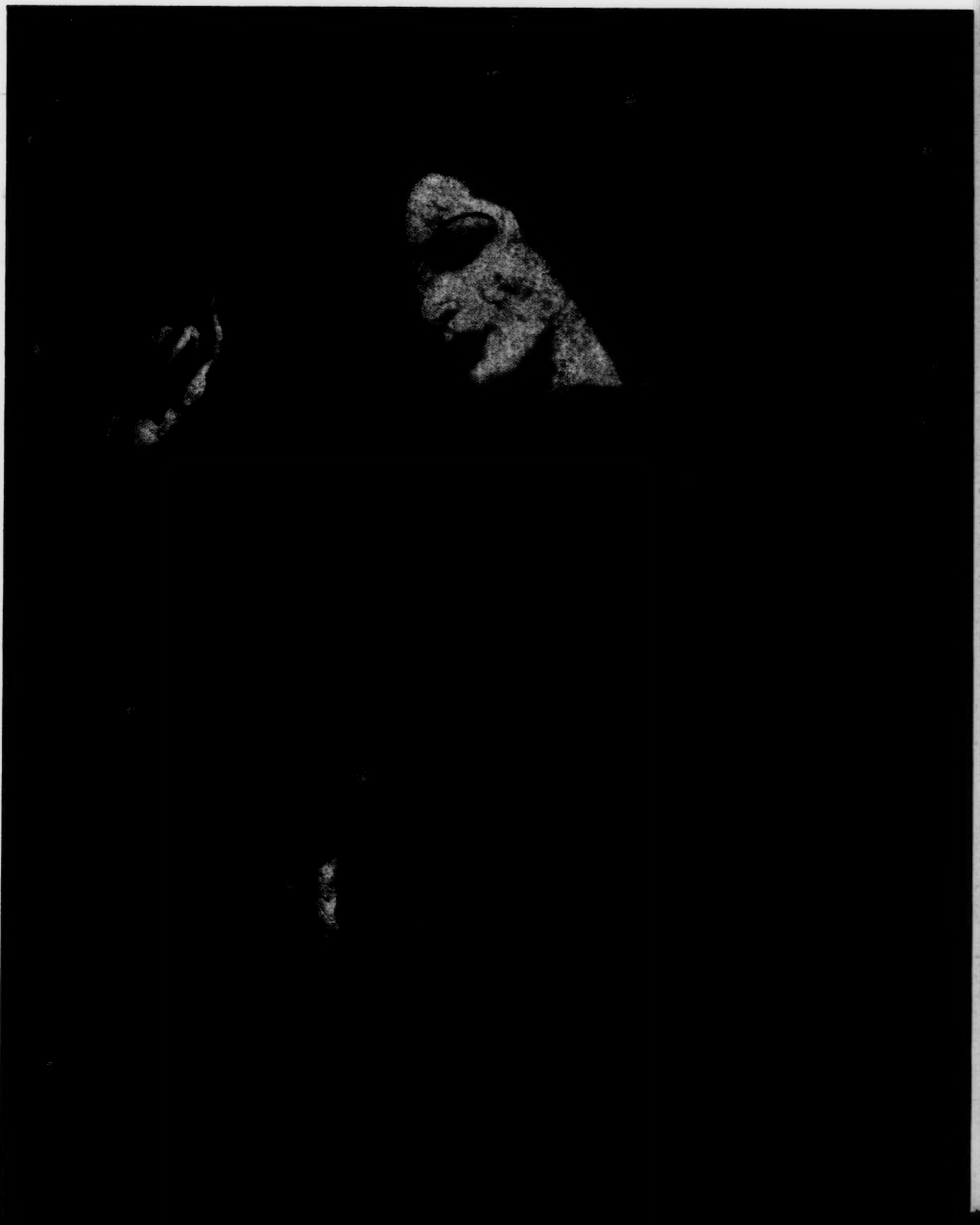
DANCE



"Delightful and exciting—a new style in ballet dancing"—Cecil Smith, Chicago Tribune

Ruth Page in Dances with Words and Music

Words by **ARCHIBALD MacLEISH, AMY LOWELL, DOROTHY PARKER, E. E. CUMMINGS, CHARLES BAUDELAIRE, OGDEN NASH, GARCIA LORCA.** *Music by* **LEHMAN ENGEL**

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MATINEE TODAY AT 2:10
SUNDAY EVE. PERFORMANCE AT 8:30
"A BOUSING HIT."—Coleman, Mirror
A CONNECTICUT YANKEE
by RODGERS & HART
with VIVIENNE SEGAL - DICK FORAN
MARTIN BECK, 45 St. W. of 8 Ave. Cl. 6-6363
Evs. 8:40. Mats. Today, Sat. & Feb. 22, 2:10
BILLY ROSE presents
CARMEN JONES
A Musical Play based on Bizet's Opera "Carmen"
by OSCAR HAMMERSTEIN 2d
Staged by HASSARD SHORT
BROADWAY Thea. at 53rd St. Cl. 7-2887
Evs. 8:30. Mats. WED., SAT. & Feb. 22
"Ziegfeld would turn green with envy."—Rascoe
Richard Rodgers
Richard Kollmar's Musical Comedy Hit
EARLY TO BED
Muriel
ANGELUS KOLLMAR SMALL HOWARD
Book and Lyrics by GEORGE MARION Jr.
Music by THOMAS ("FATS") WALLER
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GILBERT & SULLIVAN Opera Co.
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"A Winner—Gay and Funny."—Pic
KISS and TELL
Joan
Robert
CAULFIELD
KEITH, 8:40. $1.10 to $3.30
BOYCE-LANDIS Evs. 47th. Evs. 8:40. $1.10 to $3.30
BILTMORE W. 47th. Evs. 8:40. $1.10 to $3.30
MATINEES WED., SAT. & FEB. 22 at 2:40
MICHAEL TODD presents
BOBBY CLARK in
HAYRIDE
with Dorothy Fields
Staged by HASSARD SHORT
SONGS BY COLE PORTER
WINTER GARDEN, B'way & 50th St. Cl. 7-5161
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MATS. TODAY & SATURDAY at 2:30
EVENINGS at 8:30
THE THEATRE GUILD'S MUSICAL HIT!
OKLAHOMA!
Music by RICHARD RODGERS
Book & Lyrics by OSCAR HAMMERSTEIN 2d
Directed by ROUBEN MAMOULIAN
Dances by AGNES de MILLE
BETTY GARDE ALFRED DRAKE JOSEPH BULOFF JOAN ROBERTS
ST. JAMES Thea. W. 44th St. LA. 4-4664
KENNY BAKER JOHN BOLES MARY MARTIN
ONE TOUCH OF VENUS
46th St. Thea. West of Broadway
Evens. 8:30. Mats. SAT. & TUES. (Feb. 22)
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REGULAR PRICES. Benefit Stage Relief Fund.
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MARGARET WEBSTER Thea. W. 44th. Eves. 8:30 Sharp
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Virginia FIELD in
JAN KIEPURA in
THE MERRY WIDOW
with MELVILLE COOPER
LYCEUM Thea. 45th E. of B'way. BR. 9-0046
Evs. 8:40. MATS. TOM. Thur., Sat. & Feb. 22 Wed.
"Fa, too funny for anyone to miss."—Garland, Journal-Amer.
MAJESTIC, W. 44. Evs. 8:30. Mat. Thur., Sat. & Feb. 22
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WINGED VICTORY
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Curtain 8:15 and 2:15
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MATINEES SAT. TUES. (Feb. 22) & WED.
44TH ST. THEA. West of B'way. LA. 4-4537
Seats At All Prices Available
For Wednesday Matinee, Feb. 23
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ZIEGFELD FOLLIES
Senor WENCES
with SUE RYAN, Sara Ann McCabe
Christine AFFES, Tommy Wonder, Jack McCauley
Nadine Gae, JOHN MURRAY ANDERSON
Staged by JOHN MURRAY ANDERSON
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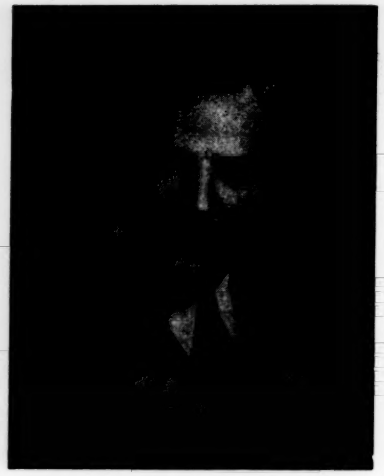

The Theatre Accepts The Dance

Broadway has come to the Realization that the public likes good dance shows.

It's been a long uphill pull for the dancer to receive recognition in the legitimate theatre. However, this is not entirely due to the change of heart of the public or the theatrical producer. In the last twenty years we have had better teachers, teachers who have taught the dancers not only the old step routines, but also trained them in mime and other stagecrafts, helped them to learn music, make-up, design, and gather all the knowledge with which a successful artist must be equipped.

Then, too, the artists have been more diligent in their study. They have realized it takes years of study and untiring practice to become stage ripe. I can still remember the days of the "hoofers", when musicals had a line-up, and almost any girl who was attractive, or knew some producer, was put in the line. All she had to know about dancing was taught to her during the rehearsals. A few kicks forward, a bump backwards, and a whirl to show the inside colors of their skirt was about all that was required. Then came the show girl period, with pretty girls strutting around the stage and a tap dancer spotted here and there. Soon ballroom teams appeared, with well choreographed, well executed dances. Today, dance teams are the outstanding attraction in night clubs and supper shows. The modern dance group has made great strides in technique and dance theatre choreography. Many of the modern dance shows I have witnessed in the last year are worthy of being stage attractions.

Finally, the ballet group has evolved from the classic museum type into a living art. Members of these groups we find today glorified in the most successful Broadway musicals. There is today, and there will always be a big demand for real artists—whether they be singers, actors or dancers.

Keep up the good work, dance choreographers and dancers. Be original, expressive, and be sure you create dances everyone understands. It is no longer smart to be mysterious. The public comes to see and to enjoy your dances, not to try to guess what they are about. Good dance shows are here to stay, and good choreographers and good dancers will be in greater demand.

The recent announcement of the Theatre Guild that during the coming season they will organize a Guild Ballet is a good barometer of, as one says, what is cooking. The Guild is offering $500 for the best original ballet play written on an American subject and employing dancers who can act. The Guild will experiment with four ballet plays in which both dancers and actors appear. It is a marvelous idea, and I am sure that if the proper subjects are selected, the proper director and good artists engaged, the experiment will be a roaring success. Dance shows with acting and singing will be the rage of tomorrow. Congratulations, Theatre Guild, and the best of success to you!

Yes, there are new horizons for the dance profession, and opportunities there for all who have the vision to see them and the training and ability to qualify.

RUDOLF ORTHWINE,
Publisher

DANCE
MAGAZINE

VOLUME XVIII **march, 1944** NUMBER 3

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The opinions expressed by our contributors are their own and Dance Magazine assumes no responsibility for them.

photo: Constantine

Popular Eleanor Powell caught literally "up in the air" as she danced her new Pinball number in "Sensations of 1944" by Universal Artists.

Cover: Painting of Spanish dancer by Paul Meltsner. This work now on exhibit at the Peikin Galleries, 764 Fifth Avenue. See page 27.

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Boston: HELEN SCHULTZ — Cuba: FERNANDO ALONSO

Brazil: JAMES C. MacLEAN

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DANCING SPOTLIGHTED IN 1944 BOOKINGS

This year dancers of every type were presented in theatre, concert, vaudeville, night club and hotel. Next year's forecast is brighter still.

In this new era of the dance, the young artists, choreographers and skaters of today are carrying the torch of our ancient art with as high ideals, as brilliant techniques and as glamorous personalities as any period the dance has ever known. Read their biographies here and see what fine, artistic, wide-awake young people will make 1944 dance history.

LUCILE MARSH, *Editor*

Eileen O'Connor

Born in Texas, Eileen O'Connor began training as a child in Denver, Colorado. She came to New York at the age of seven to study with Luigi Albertieri and later with Yakovleff, Chalif and Michael Fokine. In Europe she studied with Ksschesinskaya and Legat. When in New York nowadays she likes to study with Edward Caton at the School of Ballet Arts and with Maria Yakovleff.

Eileen began her stage career in a New York night club, where she was seen by Pierre Sandrini of Paris; he immediately signed her to dance for a year in his show. While dancing in Paris, Eileen was seen by Mr. Charles B. Cochran and engaged by him to dance in his musical show at the Adelphi Theatre, London. At the age of fifteen, she was the youngest artist ever to be featured by Mr. Cochran. Returning to the United States, she danced in productions of Clifford Fischer; also in vaudeville, and hotel and night club shows. She has traveled and danced in all the interesting countries of the Far East.

photo: Maurine

The present season finds her in Florida, where she has been under contract since November, dancing in Miami Beach, Jacksonville, Orlando, Palm Beach, and again Miami Beach, for a return engagement. She will return to New York soon to consider appearing again in musical comedy, for which she is well fitted.

She is an accomplished musician and her hobby is study of languages. She is also an avid reader of philosophy and history. She has written articles on dancing from time to time. DANCE Magazine readers will remember a charming article on the great Russian ballet teacher, Princess Ksschesinskaya.

A very dainty and adorable personality, she is as famous for her beauty and charm as she is for her dancing.

photo: Tanner

MARY JANE LEWIS

Ice Follies

One of the most romantic stories in show business is the career of Shipstad and Johnson's "Ice Follies".

As a skating comedy team, they were among the first to interest hockey audiences. In 1938 they started the "Ice Follies" in their home town, St. Paul, Minnesota. From a simple beginning this idea to make ice skating a spectacle entertainment grew into a million dollar business. Last year more than two million people saw the "Ice Follies".

The Shipstads attribute much of their success to the staff of production associates which they have built on a foundation of cooperation and loyalty. The result is a real institution that is like a happy family at work. In contrast with prevalent theatrical billing, the "Ice Follies" program is refreshing. Here all featured skaters are billed equally with the owners.

One of the most important members of the "Ice Follies" staff is Mary Jane Lewis. Miss Lewis had a career as ballet and precision dancer and also dance director before she joined Shipstad and Johnson. She brought this valuable dance background to play in

the choreography of skating numbers with brilliant effect.

Miss Lewis also instituted a program of ballet training for the skaters. At first this was considered revolutionary, but now all agree it is an indispensable part of a skater's theatrical equipment.

Under Miss Lewis' charming leadership, these dance sessions are now looked forward to by the whole company. Certainly the production shows a noteworthy unity and grace of movement and posture as a result.

For instance, in the sumptuous number called "Eighteenth Century Garden" with which this season's show opens, you have sixty dancers in a real ballet that adds to the beauty of dancing the smooth thrill of the blade on ice.

Miss Lewis looks forward to staging a ballet on ice with a cast of two hundred and fifty. The possibilities in the dance on ice are only just begun. The three dimensional quality of the arena stage will present an opportunity for effects which the ballet has never known before.

Congratulations to Miss Lewis as one of the important pioneers.

Rosario and Antonio

The kids, "Los Chavalillos", are cousins, born in Sevilla in Andalusia, where Flamenco dancing is indigenous. Rosario Perez and *her* cousin, Antonio Ruiz, were already well-known to the population of Sevilla when they were 7 and 6 years of age, respectively. They were good enough then to stop traffic, and to do mighty well financially. Rosario's family had been making bullfighter's raiment and trappings for many decades. Antonio aspired like so many Spanish boys to be a bullfighter. His graceful impersonation of a bullfighter's movements were one day noticed by the Director of the Royal Academy of Dancing in Seville, who immediately gave the kids a scholarship. Soon after, their parents placed them with a gypsy circus in which they learned the fiery dances of those untamable nomads, playing to huzzahs and holas all over Spain.

photo: Wagner

In 1934, being then old veterans of 12 and 11, they danced at a Catholic benefit, where the Queen of Spain saw them. Spellbound, she called them to her, told Rosario she was the new Argentina and Antonio he was a boy Nijinsky. The kids were happy but bewildered, never having heard of either of those famous artists. The Queen insisted that the kids represent Spain at the International Exposition at Liege, Belguim. Here they became an international hit, being lent out to those pavilions that needed a shot in the arm to draw crowds.

From Liege they were booked all over Europe, a hit wherever they appeared. They left Spain just before the Civil War and went to Latin-America where they won acclaim in Argentina, Chile, Peru, Ecuador, Colombia, Puerto Rico, Venezuela, Cuba, and Mexico.

In 1939, they appeared at the Copacabana in Rio de Janeiro, held over for sixteen weeks, during which Toscanini saw them and returned to the United States with such enthusiasm for them that he is said to have started the "Rosario and Antonio" legend in this country.

While at the Patio in Mexico City for eight months, they were seen by many Americans who came home raving about them. Their reputation reached Lucius Boomer of the Waldorf-Astoria who was the first to book them in this country, Sert Room, Dec. 1940, with Eddie Duchin's Band behind them. They have been at the Waldorf on four more engagements since then. Meanwhile they appeared in the movie, "Ziegfeld Girl", in a memorable sequence, and are wanted at this moment for 20th-Century's "Mexico City".

They have been stars of Olsen & Johnson's "Sons O' Fun" at the 46th Street Theatre and doubling into the Havana-Madrid, their first job in a Latin-American spot in the U.S.A. They have had sensational runs at Ciro's in Hollywood, the Palmer House (Empire Room) in Chicago, and other top night spots the country over.

Antonio is 20 years old and single, lives with myriad parents, cousins, relatives, all on the young maestro's expense sheet. Rosario is 21, married to the kids' musical director, Silvio Masciarelli, an Argentine pianist, who accompanied them on their South American tour and fathered a son, Rafael, now three years old, who already does gypsy dances and sings the Star-Spangled Banner at family gatherings.

In Spain a nun told Rosario and Antonio that if they prayed before each performance God would watch over them and make them successful. They heeded the nun. They are quite successful. They still pray before each performance, whether in nightclub or movie or theatre.

photo: Webster

Iva Kitchell

Parody and mimicry in themselves are exacting arts, but to satirize the Art of the Dance successfully, without stooping to conventional stage burlesque, requires something more than mere impersonative ability. There must be high artistry underlying the humorous effect. Iva Kitchell, "The Dance Humorist," makes full use of a brilliant ballet technique to enhance her artistry as a mime.

Miss Kitchell's career as a dance humorist began at an early age when she was featured with the Chicago Opera Ballet. Without this serious technique she never could have attained the high place she has earned as a

(*Continued on Page* 48)

photo: Cosmo-Sileo

An unusual photograph of Florence Rogge and her Radio City Music Hall Ballet practicing for one of their ballet presentations that have done so much to make the public have an intelligent appreciation of ballet.

THE PUBLIC WANTS DANCING

No, this isn't just our idea. We have interviewed authorities in each field of the entertainment business and here's what they say!

Harry Rose, who booked talent for Loew's Poli's for many years, says:

"You must have dancing! Out of seven acts at least two should be dancing. Tap, comedy dance acts, acrobatic, line-ups are all very popular with our audience. Today, most people have troubles enough of their own. When they go to the theatre, they want to be entertained and forget their troubles."

Mr. Rose mentioned Buster West and Lucile Page as a smash hit comedy dance act, Bill Bailey, Bill Robinson's protege, as a tap and comedy tops, while the Four Cuban Diamonds brought down the house with their fast, colorful Rumba act. The Martingales, an adagio dance team, is the type of sensational class act that is very popular. Betty Keane, the Eleanor Powell type, is another sure fire, while Peg Leg Bates, with only one of his own feet to stand on, stops the show.

Mr. Rose said vaudeville is coming back fast, but good acts are hard to get. Amateur nights went out because so many of the young people are in the service and those at home are working too hard to have the time and energy to practice up their stunts. However, out of his successful amateur shows, Mr. Rose remembers Colleen Bartram, a little local girl who was a fine acrobatic dancer. From amateur nights he gave her a chance on a professional show and she made an instantaneous hit. She went right on from there and is now a success in Hollywood.

Mr. Rose is a seasoned showman. Once a performer himself, he married a Russian dancer and then went over to the managing side. He has a handsome young son in the army who recently made one of the army orchestras on his piano playing.

The Loew Poli's Theatres are jammed, and their public wants dancing.

William Kolodney, Educational Director of the YMHA on Lexington Avenue, New York City, is in a position to know whether the public wants dancing. He has organized a successful dance series and dance classes for the general public for the last ten years. He reports increasing public interest in the dance recitals. Each succeeding year the number of subscribers to his series has increased. Sell-outs, packed with standees, are the rule now rather than the exception. The audience shows a continually widening scope, including now the "non-initiate," which means that part of the general public which has no more interest in dancing than it has in anything else. Dance fans, or people whose hobby is dancing, are also on the increase. A wider age range is noticeable in the audience.

This dance series at the YMHA has included the debuts of many young serious dancers, as well as the big names in the dance art world. Paul Draper, Catherine Littlefield, Martha Graham and Argentinita represent as many different types of the dance, yet the YMHA public likes them all.

"Yes," says Mr. Kolodney, "the public wants dancing."

Interviewing Leon and Eddie's, famous night club in New York, these were the answers:

Ques.: "Do you find your public likes dancing?"

Ans.: "Yes, very much."

Ques.: "What kinds do they seem to prefer?"

Ans.: "Pan-American dances, satiri-

cal ballroom duos, acrobatic dances and audience participation numbers such as the 'Boomps-a-Daisey' done with our chorus."

Ques.: "Has the dance interest seemed to increase in the last five years?"

Ans.: "Yes, the public seems more educated to dance appreciation."

Ques.: "Do you find dance acts hard to get? Is there a greater demand than supply for a first class dance act? If so, what kind is most needed?"

Ans.: "No, there seem to be enough available dancing acts. Of course, there is always room for newcomers with an outstanding talent who really have something to offer. There is a crying need for beautiful chorus girls, and the chorus has proven an 'Open Sesame' to stardom for many now famous film stars and dancers. Because there are so many musicals on Broadway, and because so many nightclubs use a line of chorines, the demand in that field definitely exceeds the supply."

photo: Constantine

Belita, dancer and skater, brings beautiful dance feeling and technique to the field of skating, now fast becoming the dance on ice.

Ques.: "How long does one dance act usually stay at Leon and Eddie's? What is the record for a dance act?

Ans.: "Usually, five to six weeks. The Cheena de Simone dancers stayed twenty-two weeks at one time. Sherry Britton stayed eighteen weeks. Edna Joyce, who was 'Miss New Orleans' two years ago and who is an excellent

photo: Oggiano

Gae Foster has proven that the general public likes dancing by her courageous presentation of top flight dancers of stage and concert.

acrobatic dancer, stayed eighteen weeks and then played a return engagement six months later."

Ques.: "What other comments would you wish to make?"

Ans.: "Dancers interested in cafe work should concentrate on (in addition, of course, to original dance routines) the following contributing factors to success: unusual musical accompaniment and special orchestral arrangements; stunning wardrobe, always kept fresh because of their proximity to ringsiders; a good supply of new and interesting gloss pictures for publicity purposes; interesting and flattering lighting effects; getting away from stereotyped done-to-death music and ideas."

Righto! And when you go to Leon and Eddie's, you find plenty of just such unusual dance features.

City Comptroller Rodman, who books talent for Bridgeport's Klein Memorial, has booked both the Ballet Russe de Monte Carlo and Ballet Theatre for two successive years. "Their audiences are among our best and most enthusiastic," said Mr. Rodman. He spoke of the help the local dancing teachers were in bringing their dance pupils to the performances. He especially mentioned Irene Comer as a dancing teacher who went to the trouble to see that her students all took advantage of the opportunity to see these great dancers. Make a note of that, teachers, and "go thou and do likewise!" It will be an inspiration to your pupils, it will build up more enthusiasm for dance lessons than anything else you could do.

Joseph Mann, who books the talent for the Student Dance Recitals at the Central High School of Needle Trades, is in a position to give us some comparative facts. The People's Symphony series dates back as far as 1900. At that time it booked one dancer a season. The famous Isadora Duncan, Ruth St. Denis, Helen Mahler and such celebrities appeared as the torchbearers in the early days.

By 1925, however, a regular dance series was inaugurated. Now the series presents ten full dance evenings a season. But it is the sell-outs of the last two seasons that have really proven all the pioneering was not in vain. Mr. Mann attributes the success of the series first to a greater interest in the general public in good dancing because they have found they liked it once they got acquainted with it. Not less important is the fact that Mr. Mann firmly believes an audience should enjoy itself while it is learning about new things. He sees to it that his audience has a good time. He stresses variety of dancing in his programs. The general public wants dance programs that are colorful, lively and different. When you give them such dance programs for fifty-five cents, you can compete with the movies and draw your full house and all the standees you can get in.

(*Continued on Page* 34)

photo: Columbia Pictures

Rita Hayworth, shown here in Columbia's "Cover Girl," is one of the famous dancing Cansino's. She brings a fine dance style to the screen.

photo: Gerda Peterich

A decorative moment in the old classic Russian Folk Dance with which Mia Slavenska and David Tihmar delighted audiences in their recent tour.

PHOTOS THAT CLICK !

An Interview with Gerda Peterich

THE quickest and easiest way for a dancer to get publicity is with an excellent dance photograph. It is as important a part of a dancer's equipment as her costumes. Yet there are very few dancers that are properly equipped with photographs. Every month DANCE Magazine needs dozens of photographs, and every month dozens of dancers lose an opportunity for publicity because we haven't a usable photograph of them.

We decided, therefore, to interview our New York Staff Photographer, Gerda Peterich, and let her tell you how to get the kind of photograph that brings you valuable publicity. "Photos that click" we call them.

We went to visit Miss Peterich in her studio at 332 West 56th Street and found her closeted in her dark room developing dance photographs for her coming exhibit at the 58th Street Music Library in April.

"You look pale," we commented. "Does working in the dark room give you that artistic pallor?"

"Oh, no," replied Miss Peterich, "that's just because I didn't get to bed last night. I wrote an article on 'Dynamic Portraiture' which was promised for U. S. Camera, and deadlines are deadlines, as you know."

But in spite of this Miss Peterich launched on her favorite topic of dance photographs with exuberance.

"First, a photograph must reproduce well, or no magazine will use it. That means it must be clear with sufficient detail to stand out after the processes of making a cut and printing. Some detail is bound to be lost, and if there isn't sufficient left, the photo will come out looking like a series of black and white spots.

"There must be variety of tones also: black, white, light grey and dark grey. Greys only make a photo look dull, faded and indistinct. It should always be on glossy paper and mailed flat with cardboard protection so it won't crack. If you must roll a large photograph, roll it with photo side out

"For the pose, itself, so many photographs lack appeal, action, spontaneity, originality and good composition. Then, too, the staff photographer must make photographs to fit an actual layout of a page. For instance, in DANCE Magazine, we have the long one-column photo on the contents page which must be especially designed for that space. The cover, too, has special composition requirements. A dancer does well to have some long, one-column photos, some wide ones, a portrait, some action shots and a few decorative photos posed at a sitting. Outdoor photos have great appeal, and some should be included in the assortment if possible. Portraits must have dynamic quality these days, and be dramatic and sufficiently unusual to catch the eye. And don't think one set of photos will last a lifetime. All publications want unpublished pictures. Wise dancers have a new set every year.

"From the photographer's point of view, I feel it necessary to see the dancer perform. Then I get a good idea of the style, personality, technique, etc. that I want to bring out in the photograph. There is much greater opportunity to get striking and characterestic photos if you study the subject at an actual performance. Costumes should be decided between dancer and photographer before the sitting, as some are better fitted for photography than others.

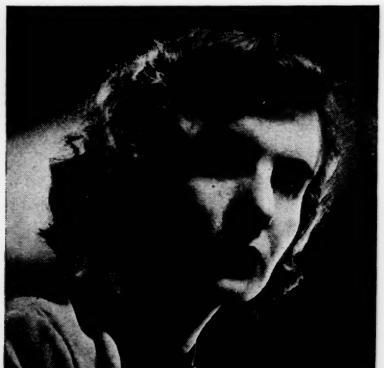
"Photographer and sitter must be thoroughly prepared for a sitting so that everything goes smoothly without interruption or delays. There must be no rush. The slightest strain or nervousness shows up in a photograph.

"To be relaxed, the dancer must have complete confidence in the photographer and make himself enjoy the sitting."

Evidently Miss Peterich is master of this technique because Baronova commented afterward, "Miss Peterich seems to know just what she wants. It made the sitting very easy for me."

Maria Teresa Acuna exclaimed, "How charming Miss Peterich is! We had such a good time taking the pictures!" Tamiris said, "Miss Peterich must be a dancer herself; she has such perfect timing in her photography of movement." Pauline Koner said of her, "She is the first photographer to catch the high moment of my dance movement with its emotional quality so easily and swiftly."

As a matter of fact, Miss Peterich has studied dancing, music and painting all her life. Her father was a well-known European sculptor. An exquisite head done by him is there in her studio. Miss Peterich would have followed in her mother's footsteps and become a pianist if it hadn't been for an injury to her hand. She then chose photography for her life's work because she felt it was an art of the future, it embraced all the artistic skills and demanded craftmanship. She does not regret her choice. Her career has been brilliant. After studying for two years in the oldest and best school of photography in Europe, she passed the state exam cum laude. She became at first a professional portrait photographer and gradually developed her sideline of "dance portraiture." She has taught at the School of Modern Photography in New York, where she still takes many of her dance portraits, had one-man exhibits, and presented her work at many places where professionals and amateurs meet. She has frequent articles in the leading photographic magazines, is a popular judge and speaker at amateur photo clubs, lectures on photography for colleges, and teaches private students.



A self taken "dynamic portrait" of Gerda Peterich, Dance Magazine's New York Staff Photographer.

photo: Gerda Peterich

Sono Osato as the modern working girl in "One Touch of Venus", leaps whimsically into the air.

But Gerda Peterich is quite a personality apart from her accomplishment as a photographic artist.

She was born in Munich, but her father wanted his children brought up in a more liberal atmosphere, so they traveled, then went to Italy to live. However, when the Kaiser's regime was overthrown, he returned with his family to Berlin and enjoyed the liberal Weimar Republic in which the arts flourished and the educational system followed the most modern educational reforms.

In the school she attended, there were children of all nations, creeds and races. Equal rights were emphasized and freedom of religion insisted upon. Miss Peterich says she has met dozens of those same children (now grown up) here in New York.

Miss Peterich has lived in many countries, but when Germany again fell under fascistic rule, she chose America as the place she wanted to live her life.

"It is the only country in the world that allows a foreigner to become a part of it," said Miss Peterich. "Then it gives women such a wonderful opportunity for a career. Most American women do not appreciate it because so many of them have lived here all their lives and take it for granted.

"But we must get back to photography," insisted Miss Peterich, although we were very much interested in learning these things about our country. "The dancer must help by preparing carefully for the sitting. Costumes should be freshly pressed, shoes clean, and the dancer's hair shampooed and set. She should arrive promptly, giving time to dress carefully. Several costumes should be brought, as publications like a variety if they use more than one photo. Bare foot dancers should have their feet freshly washed and manicured (nail polish should be light). Just recently I had to spend an hour retouching to clean up on a negative dirty feet that could have been scrubbed in five minutes. It is better to make up after you arrive and have a chance to consult the photographer. I am in favor of individual make-up, especially in portraits. Make-up can enhance or wreck a photo."

DANCE Magazine readers are familiar with Miss Peterich's dance photos and very enthusiastic about them, as their fan letters prove. The cover photo of the Di Gatanos on the November issue caused quite a stir, and many wanted to know how it was taken. It was snapped in high action with a speed graphic and synchronized flashlight at one eight-hundredths of a second. It took three shots to get it.

In conclusion, Miss Peterich begs the dancers not to write on the back of a photo as it often shows through

(*Continued on Page* 28)

photo: Gerda Peterich

Catching Paul Draper's friendly, mischievous, and highly individual personality. See page 21.

Cartoon which appeared in the magazine Punch and later in the New York Times titled "La Polonaise, an English view of Poland and the other powers of Europe."

SONJA, SKATING, AND THE WORLD HISTORICAL SCENE

by ALAN E. MURRAY

MIDWAY in the same period that gave rise to the Chesterfieldian Code stands a figure, the personification of amateur sportsmanship, Izaak Walton.

Let us imagine that Izaak Walton had lived in our time. He is an ardent fisherman and whipper of trout streams and writes his book, "The Compleat Angler." It becomes a best seller. Izaak sells the movie rights to Hollywood and invests his earnings in a fleet of trawlers. Forthwith, his name and likeness is stamped on millions of tin cans, and Izaak Walton Sardine is to be found pepping up the sandwich and smelling up the ice box of a hundred million dollar-angling Saxons.

Izaak Walton would thereupon have little difficulty in showing that his sardines were the "compleat" food, selling them to the army and aiding in sliding the world safe home on the slippery sides of sardines which, if placed head to tail, would form a line a wad-awful lot of light-years in length, stretching from here to Pisces, the fish sign in the Zodiac.

The loss of the art of being an amateur leaves world philosophy shorn of its vitamin A. The particular perspective and attitude toward life which permits a man to catch fish and allow it to give its last flop in his creel without envisioning it multiplied and lining the bellies of his peers and the rest of us (and his own pockets), is a neat little item that would have made the world safe for democracy before the big fracas began at all. It is the peddling of that endless string of sardines that always gets us into trouble. Let us rue the day when we ceased to be amateur fishermen, content with a fish in the basket or the prospect of one, and became, instead, fish packers with a world-wide cargo, potentially smelly, to be peddled to the civilized and heathen of all lands.

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These thoughts on the love of things for themselves, by some strange fluke, began to take shape during the performance of that most delightful interlude of graceful, fishlike movement—the Hawaiian Hula Dance on Ice done by Sonja Henie in her Madison Square Garden showing this year.

But was it the undulating fish-like quality (really beautiful in its effect) that brought old Izaak to mind? This is really to be doubted. True it is, that the Hawaiians were reputed in their prime not to quibble at a lively little vitamin in the form of a wiggling fish which they imbibed alive. This, indeed, may be responsible for such an undine creation as that dance of the sweeping skirt, the undulating hip and the weaving, expressive hands, all so sea-like and fraught with wind and wave.

Sonja did it gorgeously, too. Truly this was imaginative, to sense that of all the native dances in the world, none better fitted the slithery quality and rhythm of skating (at its best) than the Hula.

But this is wandering (yet who wouldn't wander with Sonja in the land of Hula). No, it was not the swimming movement nor yet the swimming of our senses that brought old Izaak Walton to mind.

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There was a time, not over ten years ago in this land, when hundreds of beautiful young girls had to pretend coyly that they skated for ribboned medals (bronze, silver and gold) or for the glory of alma mater, the school figures and the championship thereof. This was not good for the psyches of the young ladies for the simple reason

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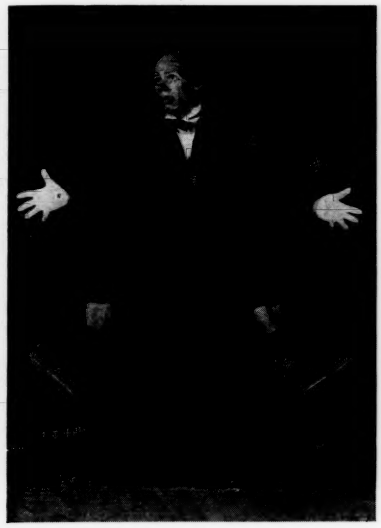

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Sonja, however, is no less potent than Izaak in the world-historical scene. Perhaps for the clarification of the whole muddled state of youth today in "amateur" skating, Sonja has shown amateur status to be a thing to laugh at, to hoodwink, and deride.

Who after Sonja is going to be satisfied with a miserable minnow in a basket? Today, young and knowing gals cast for the sardines!

There have been others who have been conscious of skating's power and potency in the shaping of the world-historical scene. Some inheritor of England's old tradition, possibly with some of the very blood of Izaak Walton flowing in his veins, has pictured most glowingly the predicament in which true amateur philosophy finds itself, and has pointed out the relation of this predicament to the world state of mind and the pervading chaos. That so keen and biting a commentator should choose skating competition for his locale is of interest to all skating. Here, indeed, is the whole world of the amateur "skating on thin ice." The artist's name is unknown, but the cartoon appeared in Punch some years ago. The piece should not be forgotten and to this end it is reprinted here.

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At the hands of this gentry we all know what happened to La Polonaise, to the dance "I love," the dance of the amateur. Survival meant that one ceased to dance that dance. Poland did not survive.

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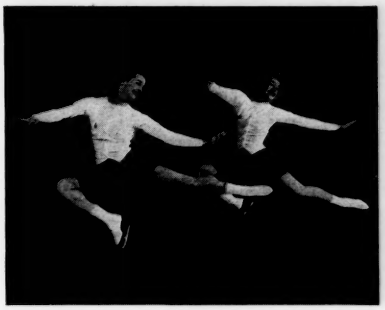

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ALL OUT FOR A BIG NATIONAL DANCE WEEK

The tenth annual National Dance Week begins May 1st and continues thru May 7th. Send programs in now for publication in our May issue. Contest poems, photos, posters and essays must be mailed by April 15th. Make this anniversary the best promotion dance has ever had.

National Dance Week will have an even wider celebration than usual this year including even the soldiers' camps.

Pfc. Donald Jankoski writes us this ambitious plan for National Dance Week at Camp Campbell, Kentucky: "I am going to put on in camp a program for National Dance Week. We are going to try to touch on every type of dancing, including the following: a waltz, a 'Jive' number, a tango, a tap dance, a modern dance, gypsy Fandanguillo, rumba and satirical dance. All the dancing will be put on by the WACs and the soldiers. I have been greatly honored by being asked to teach, direct and choreograph the numbers. This is an honor which will test the ability of a dancer. I shall try to give the best within myself."

Civic ballets are rehearsing new ballets to commemorate the week on the home front. Schools, colleges, "Y"s, community houses and libraries have all expressed their interest in participating. Looks like this would be our biggest year. This is as it should be.

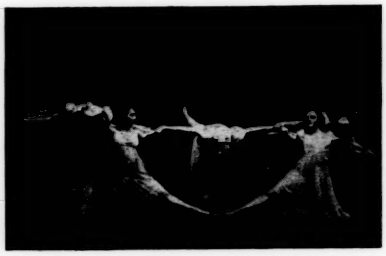
Never has it been more important for the dance profession to act as a body, to present an undivided front to the whole world. In spite of the brilliant part dancing has already played in the war's physical fitness program, the Commission on Physical Fitness in Industries sends out booklets urging people to keep fit and mentions every other type of physical training but dancing. It even has the audacity to ask us to help publicize the need of physical fitness courses. This shows how deplorably the dance profession lacks the unity and cooperation within its ranks to make itself felt officially. Our letter to the Commission on Physical Fitness in Industries may be useful to you in handling similar local oblivion to dancing as the finest exercise for physical fitness so here it is:

Dear Sir:

We have at hand your letter and booklet which we have studied with great care.

First, we want to assure you that not an issue of DANCE Magazine goes to press without proper attention to the great need of physical fitness in winning the war. We shall continue to do so for the duration.

We can't understand, however, how you could overlook in your campaign such an important aspect of the physical fitness program as dancing. Besides being an excellent form of physical exercise, it also has the added benefits of sociability, and emotional and aesthetic stimulus. Many physicians and neurologists feel it ranks first as recreative exercise. Certainly in the depression the WPA found it to be the highest morale building physical exercise.



Berenice Holmes with corps de ballet gives a performance in Chicago for National Dance Week. See story on page 48.

We are enclosing some articles by leading authorities for your perusal.

We feel with dancing teachers all over the country who are giving free dancing lessons to civilians and service men alike in an effort to do their bit in the war program, that it is only fair that they be given proper recognition from your committee.

Do let us hear from you.

(SIGNED) LUCILE MARSH, *Editor*

There is nothing that can give the dance profession a more dramatic and favorable presentation than a wide participation in National Dance Week. Start now to plan your participation. Whatever it is, it will help to show the world that there is a dance profession that is large enough, important enough, and sufficiently well organized to be a factor in the war and peace program.

Catherine Littlefield writes this letter as National Dance Week Chairman for the DM of A:

Dear Committee Member:

Here comes National Dance Week again (May 1-8) with not too much time left to honor it properly. However, we can each do something in our own way and whether much or little, it will help to honor our profession and keep the public dance minded.

My co-chairman, Norma Allewelt, has prepared an outline to help you observe the week, and as I am on tour much of the time and in no one place for long, am asking you to send your reports to her.

Please ask the members of your club to do all they can in their respective towns or cities. You may have as many more of the enclosed "Outline for National Dance Week Activity" sheets as you need unless you wish to have copies made locally to save time. Write Miss Allewelt for more if you need them.

Let's do all we can to observe the week set aside for "dance," and though near recital time for most of you, if you plan now, you can prepare some adequate program. Also let's prove that

Berenice Holmes, one of our most gifted young American dancers, has now her own company of 16 dancers with which she will tour next season.

The first poster to be sent in for National Dance Week Poster Contest is by Helene Borea. Send yours in before the deadline, April 15.

D. M. of A. is National Dance Week conscious by lending our best efforts.

See you at Convention next Summer.

Good wishes from your chairman,

CATHERINE LITTLEFIELD,
Chmn., Nat'l Dance Week

NORMA ALLEWELT,
Co-Chairman

Please report your activity to Norma Allewelt, 445 S. Warren St., Syracuse, New York.

Outline For National Dance Week Activity

1. Form a citizens' committee of prominent citizens to include the mayor (ask him to introduce your program and write his speech if necessary), local club presidents, heads of the U.S.O., Y.M.C.A., Y.W.C.A., the radio stations, the press, theatre managers, etc. Ask them to serve as an honorary committee with the promise of no committee meetings but ask each to cooperate in any way possible and they'll be delighted to serve.

2. Program to open National Dance Week: Organize the local dance teachers to each contribute something to a program (or do it yourself if they cannot be organized this year) to be presented in the local high school auditorium or other community hall. Silver offering may be taken to defray the necessary expense. Perhaps some local person will have an amateur dance movie they would show or contribute to the program, or some Americanization group such as Polish, Armenian, Greek, Ukrainian, Indian, etc., would be glad to contribute a costumed national dance.

3. Contact the head of the Art department of the local schools, the music director and head of the English department to cooperate in regard to the poster, essay and photo contests sponsored by DANCE Magazine.

4. Contact local radio stations and ask for five minutes for an interview or program on the air during the week, and to announce National Dance Week in their brief comments each day. Contact movie theatres and ask for a dance short in honor of N.D.W. to be so billed or if they have special music programs, ask for one in honor of National Dance Week.

5. Contact local museums and public libraries, the former to show dance paintings, the latter to display special dance books.

6. Ask for contributions (loans) from each local dance teacher of costumes, books, sculpture, cartoons, instruments, sketches, anything of interest pertaining to dance, these to be displayed in a downtown window (perhaps there is an empty one that would be donated), public library, local studio or other suitable places.

7. Call the local Y.M.C.A., Y.W.C.A., Y.M.H.A., American Legion, Zonta or other business clubs, also local ministers who will be sympathetic and ask them to contribute something to N.D.W. on their own or with you.

For further ideas and prizes offered, see December issue of DANCE Magazine. Be sure to get plenty of publicity for all events and remember any hard work you do for National Dance Week will mean more business as the result of a more dance conscious public, so you have everything to gain. This is your opportunity to build better business for the future and keep your profession before the public.

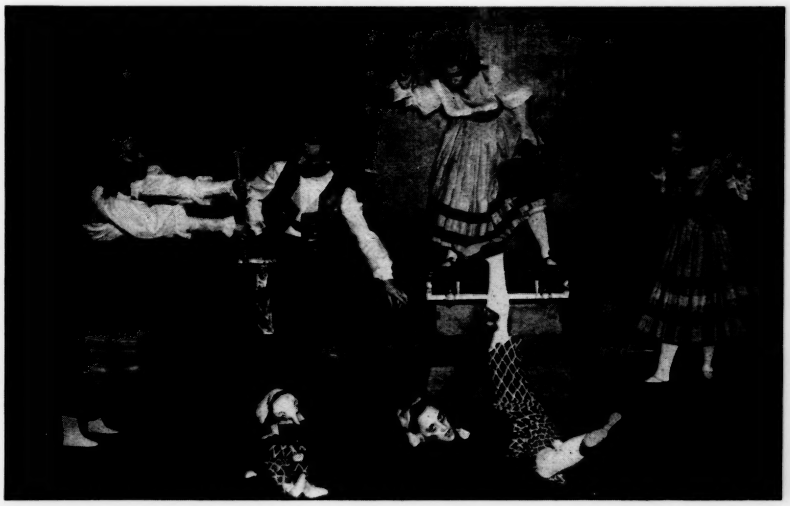
* * *

Norma Allewelt has taken the chairmanship for the Syracuse Art Association again in addition to the national co-chairmanship. They are producing two ballets, Schumann's "Carnival Ballet Suite" and "Peter and the Wolf," and the Juniors are doing Clair de Lune and a staccato toe number. This will comprise the opening event on Sunday, April 30th, at the Syracuse Museum of Fine Arts. The director of the museum, Miss Anna Olmsted, is on the committee and is bringing the dance film shown last summer at the Museum of Modern Art for that event also in addition to dance pictures.

Norma Allewelt writes: "I have just begun to line up my committee locally and have the art directors, the directors and supervisors of English in the schools and University as well as the heads of poetry group and camera club lined up for the contest. Also have the mayor, chancellor, three deans, director of Friends of Reading, and the Zonta

(*Continued on Page* 44)

The Atlanta Civic Ballet, directed by Dorothy Alexander, will introduce National Dance Week with a program of original ballets on southern themes with music and decor by local artists.



ROLLERS MAKE THE GARDEN

by LUCILE MARSH **sketches by ENID**

WHEN the finest recreation is dedicated to a worthy cause and topped by excellent management, you have something to write about.

Such was the RSROA gala Roller Skating Carnival held at Madison Square Garden on February 16th for the benefit of the Infantile Paralysis Fund.

More than five hundred skaters from four years old on up to top professional men and women skaters showed what skating has come to mean as an American recreation. Groups trained all over the country came together and with only one rehearsal on the polished cement floor of Madison Square Garden, put on a show that ran off with all the snap and glamour of a professional company. What's more, everybody had a wonderful time.

From a dance point of view, the program was a revelation. Here was every type of dancing put on roller skates. Precision units did all the line-up tricks on wheels, and they were all good, but the Wooden Soldiers from Queens Skating Rink capped the climax for free rolling precision units. Then there was Audrey Bohr, as clever an acrobatic dancer as you could find, doing hand stands and back bends, walk-overs, splits and chest-rolls on roller skates. The way she rolled around and up and down with a flip here and a well-controlled flop there gave us an idea. Maybe acrobatic dancing could take all the fear of falling on skates, too, the way it does for the regular dancer. Then there was ballroom dancing on skates, making effective group movement, and oh, so much fun and romance for the skaters, themselves. The group of youngsters in "Naval Salute" took the laurel wreath in this department.

Then there were the folk and national dances put on rollers, with good effect in "Hands Across the Border", and especially the artistic Russian Capers with a youngster soloist who himself was only about as tall as his Hussar hat.

There was adagio dancing, presented by Millie and Cliff Wilkins, a handsome pair that did thrilling adagio stunts as they rolled merrily around the rink.

Humorous movement on wheels was well portrayed by the Arkansas Travelers, Bob Hayduk and Bob Lewis, and again by Leo Betello and James Lorello in the horse act which turned out to be even funnier than they planned when the rear section of the horse parted company with the front end, and its roller shod rear hoofs became so hopelessly entangled in its own flowing tail that further skating was impossible, and unpremeditated comedy had full sway.

The ballet was represented by Shirley Snyder whose beauty and grace gave an aesthetic smoothness and finesse that gave an illusion of a ballerina on ice. She holds the 1943 National Senior Ladies' Championship.

Of duos there were many excellent examples, the Amateur Champion pairs of Novice, Junior and Senior groups all being present.

Two excellent "pas de quatre" on wheels brought down the house with their timing, arrangement and virtuosity: Toyland Fours, Dorothy Glintenkamp, George Metz, Dolores Patton and Donald Touhy; and the National Fours Champions, Patricia Carroll, Norman Latin, Carol Smola and William Van Wagner.

"Roman Holiday" was a chariot race in the classical manner and offered color and excitement to the program.

The *prima ballerina assoluta* of the show was Betty Lytel who did a Toreador Cape Dance with utter abandon. Except for the added speed and smoothness of her movement around the rink, it would be hard to believe she was on skates. Her second number, "Natoma," held the enthusiastic crowd in hushed suspense and admiration.

Last but not least, the finale which had to be concocted that afternoon at the end of the dress rehearsal was a masterpiece of organization. Simple, artistic and extremely well-planned, it topped off the show to everyone's satisfaction.

Our skating editor took note of something special in the way of finish and control which marked the Detroit entrants. He was pleased to see that ice skating techniques were being put to such good use by roller skaters.

During the first intermission, Phyllis

Rule, the subject of the January DANCE Magazine's Infantile Paralysis editorial, danced and skated to show what these hobbies had done to make her a happy, healthy girl once more.

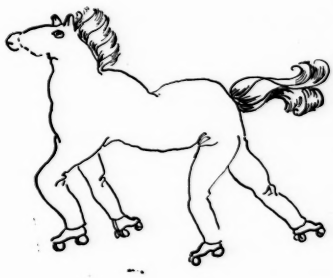
As the performers dashed on and off stage during rehearsal, we were able to catch a few of them to interview for our readers.

For instance, there was a nineteen year old novice champion, Arthur Russell, from Oakland, California, who was added to the show after the program was printed. He was fleet and artistic in his movement, with an extra kinaesthetic flair and masculine daredevil quality that brought down the house. He first went into speed skating and then took up figure skating. Bill MacMillan was his first teacher. He practiced about four hours a day and advises working on the jumps off skates before you try them on rollers. He recommends skating to young men, first, because "it's so much fun doing something while you go like mad — it keeps you in good physical condition — it gives you poise and self-confidence to skate in front of an audience —it's the only place I know of where people get beaten and don't get mad, and Mother says 'it keeps you out of mischief.'"

Dorothy Mae Law, a tall slender teen age girl from Detroit went in for speed skating first, winning the Juniors Girls Championship doing 440 yards in 50 seconds. Whew!!! Now she is going in for figure skating. She said the speed skating gave her nerve, wind and speed, all of which help her as a figure skater. She does, however, have to work on keeping her posture exact after all the crouching of speed skating.

We caught little Nancy Parker just as her attractive big brother (just about eleven years old) came across to escort her home. What a fine little skater is Nancy! She has been skating for four years and practicing four hours a day. She's only "eight years old" (really nine just last week). No doubt she could be the Twinkle Watts of roller-skating. Maybe her dad would enjoy reading the article, "Child Artist," in February DANCE Magazine.

William Martin, eighteen year old



U.S. soldier, had a three-day pass to take part in the event. He and his partner, Margaret Williams, who are National Pair Champions, skated a beautiful pair number in spite of the fact that they hadn't practiced together since he joined the service six months ago. He came off stage, however, breathing hard and quite a bit flushed.

"Oh, boy! Looks like I can't take it after six months of army life softening me up!" he gasped.

"Why, didn't you have the preliminary army workout?" we asked, amazed.

"Oh, yes, that was great. I enjoyed that."

It seems that roller skating gives you the legs, the wind and the arm-lifting strength that the army needs. You can believe it, too, when you see young Martin whizz around the rink and toss his partner around at top speed.

In the interview he was most generous to his teachers, mentioning

Elsbeth Muller, Mr. Fackler, Melva Block and Red MacMillan as having helped him a lot. He now skates once during the week in Washington and on time off over weekends with Billy Barton. He believes in learning figures and wants to study dancing. After the war he expects to skate pairs again with the blonde and attractive Miss Williams, who is Novice Ladies Champion and quite a skater. Just then "Bill" was mobbed by a group of his friends who had just discovered he was there. Yes, young Martin is a "regular guy."

The Junior Champion Pair came next, Eleanor Nash, fourteen years old, and Bobby Guthy, thirteen years old, from the Elmont Rink in Long Island. They did a smart little number called "Naval Salute." They practice on an average of three hours a day, six days a week, but they call it lots of fun. "To be a good skater you have to practice," says wise little Eleanor; "and be a good sport," Bobby adds. Eleanor studied dancing for several years. It helped her poise and grace in roller skating, she says.

Mildred Wilkins dashed by next. She was an acrobatic and ballet dancer before she met her husband. He lured her over to roller skating. Now they are running a dance academy on wheels at the Queens Roller Rink, and dancing teachers had better watch out!

The Wilkins have hundreds of kids passionately devoted to roller skating and doing it beautifully. They are producing champs right and left. Norman Latin, the boy who won seven gold medals in one year, is their student. (*Continued on Page* 41)

A very happy photo of three Hollywood stars, David Lichine, Eleanor Powell, Mimi Forsaythe, taken on the set by Constantine during the making of "Sensations of 1944" by United Artists.

WEST COAST NEWS by CONSTANTINE

THE Professional Skaters and Dancers Association was formed last week, the purpose being to bring skaters and dancers together in good fellowship for the advancement of the art and for the mutual understanding of one another. This is the first club of its kind and all professional dancers and skaters have been invited to join. Dr. J. William Snyder is President, Bert Clarke is Vice President and Eleanor Bainum is Secretary-Treasurer. Joan Dean, Mr. Pearl, Belita, Mrs. Jepson-Turner, Gloria Sherwood and Yours Truly are founders of the organization.

The beauteous Doris Kenyon came in for a sitting. I have never photographed a lovelier or more gracious lady. We talked about the time she did a gavotte with the dashing Rudolph Valentino in "Monsieur Beaucaire". (I always get the dance angle in!) Miss Kenyon is preparing for a concert tour and spends all of her free evenings at the Hollywood Canteen singing for and serving refreshments to the service men.

I did some dance stills for the United Artists production, "Sensations of 1944." It was interesting to see David Lichine go through his paces with Eleanor Powell in a Jivy Boogie Woogie. David's choreography is charming. He has designed Eleanor's solo on a set representing a huge pinball machine. Eleanor shoots onto the stage as the pinball and while tapping, twirling and leaping she hits the bumpers which light up and certainly does hit a high score.

Dancing for the screen is more strenuous and exacting than even a stage performance. First, there is a long take of the entire routine. Then the angle and close-up shots. After each take, the crew changes the set-up, while the photographer moves in for stills. Eleanor is an angel to work with, and incidentally, one of the best liked stars in the industry.

The dance stills were followed by some straight publicity shots at the end of the day with Eleanor, David and the beautiful new motion picture star, Mimi Forsaythe.

These, in turn, were followed by a glamour sitting on Miss Forsaythe at my studio which lasted until 1:30 A.M. Poor Mimi, whose working days start at 6:30 A.M., was completely exhausted. She'd like to get her hands on the guy who said that a movie star's life was a bed of roses.

Chatted with Riabouchinska, who is recovering from a sprained ankle. Tania has been invited to join the Ballet Russe and is considering. I hope she does because we all miss her in the ballet world.

The Ballet Theatre is here and it seems like "old home week" seeing them all again. Nana Gollnar made her re-appearance with the company. What a divine Swan-Queen she made on the opening night. It was good to see Paul Petroff, too, in splendid form.

"Romeo and Juliet" was presented for the first time and was a hit as far as applause went. However, the ovations were really for Markova, who gave a great dramatic performance.

I have mentioned people stopping shows, but Eglevsky did it as never before after his Bluebird Variation in "Aurora." He was called back eight times before Rosella Hightower could go on to do her own sparkling bit. It was a brilliant opening, and everyone was up to par and then some.

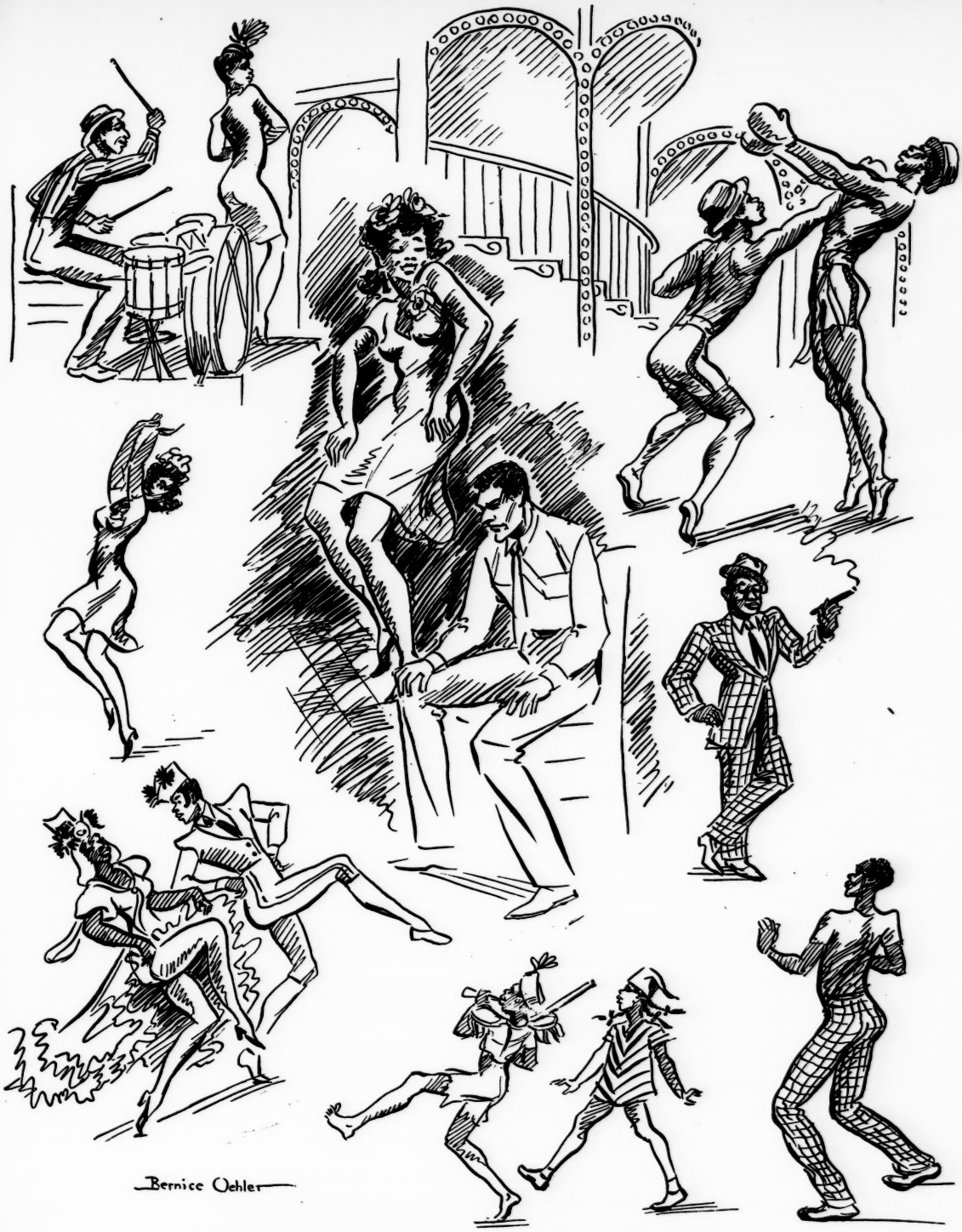
I made another trip to the unique Turnabout Theatre and snapped Elsa Lanchester in her amusing skit on "carhops." Elsa was one of the divine Isadora's pupils and taught and danced professionally before directing her talents to the theatre.

Argentinita and Company danced at the Philharmonic auditorium recently. I loved seeing them again and so did the rest of the audience. Argentinita was in rare form and responded nobly to the ole's and bravos with many encores. Backstage we saw her erstwhile partner, Frederico Rey, now Corporal

(*Continued on Page* 35)

photo: Constantine

Elsa Lanchester at the novel Turnabout Theatre in Hollywood in an amusing skit on "carhops."



PEN IMPRESSIONS OF CARMEN JONES

Bernice Oehler goes to "Carmen Jones" at the Broadway Theatre at 53rd Street and brings Dance Magazine readers the highlights of the show: Upper left corner: Cosy Cole, ace drummer, and June Hawkins, singer. Upper right corner: Sheldon B. Hoskins and Randolf Sawyer as dancing boxers. Middle row: Muriel Rahn as Carmen, Muriel Smith as Carmen and Luther Saxon as Joe, and Dick Montgomery. Bottom row, left to right: Spanish dancers, Robert Smith with chorus girl, and member of ensemble.

CURRENT LIST OF AVAILABLE PHOTOGRAPHS

Alicia Alonso	Lillian Lanese
Argentinita	Zoya Laporsky
Ruby Asquith	David Lichine
Bill Bales	Eugene Loring
Irina Baronova	Alicia Markova
Tod Bolender	Sophie Maslow
Patricia Bowman	Leonide Massine
Edward Caton	Mitzie Mayfair
The Cansinos	Ann Miller
Lucia Chase	Monna Montes
Karen Conrad	Grant Mouradoff
Alexandra Danilova	Nancy & Michael
Jane Deering	Vera Nemtchinova
Sophia Delza	Anna Pavlova
Agnes de Mille	Paul Petroff
Anton Dolin	Marc Platt
Alexis Dolinoff	Eleanor Powell
William Dollar	Pearl Primus
Jane Dudley	Ruth Pryor
Katherine Dunham	Janet Reed
Andre Eglevsky	Titiana Riabouchinska
Vivien Fay	Bill Robinson
Frederic Franklin	Dimitri Romanoff
Nana Gollner	Lubov Roudenko
Martha Graham	Katherine Sergava
Roland Guerard	Ted Shawn
Paul Haakon	Mary Jane Shea
Eric Hawkins	Mia Slavenska
Georgia Hiden	Nina Stragonova
Rosella Hightower	Stuart & Lea
Hanya Holm	Marina Svetlova
Berenice Holmes	George Tapps
Doris Humphrey	Tamara Toumanova
Roman Jasinsky	Antony Tudor
Maria Karnilova	Valentinoff
Nora Kaye	Leon Varkas
Gene Kelly	Charles Weidman
Natalie Krassovska	Igor Youskevitch
Hugh Laing	Vera Zorina

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Four famous headliners of the Ballet Russe de Monte Carlo literally leap into action to make history as the first ballet to dance a three week season at popular prices for the great American public at the City Center of Music and Drama. Left to right: Freddie Franklin, Nathalie Krassovska, Alexandra Danilova, Igor Youskevitch.

HERE COMES THE BALLET

THE Ballet Russe de Monte Carlo will have a three week season at the City Center of Music and Drama in New York City beginning April 9, at popular prices, and thereby start a new era in the dance profession.

When Sergei Denham first envisioned his ballet company, he planned that it be non-commercial, for the purpose of producing ballet art, and available to the great general public.

"The wealthy can always buy culture and beauty," said Mr. Denham, "but for everyone to enjoy art, it must be reasonably priced."

The Monte Carlo Ballet Russe has gone through many struggles to maintain itself as a first-ranking ballet company. Here Mr. Denham took off his hat to the American capitalist.

"Nowhere in the world are there more generous patrons of the fine arts," said Mr. Denham. "They never ask anything for themselves in return. They even pay for their tickets to the performances they underwrite. Furthermore, most of them are very democratic. They want everyone to enjoy art. They don't try to keep it exclusive.

"Now more than ever the people need art. Art and religion are the only hopes for the future. In times of stress art becomes an oasis of peace and refreshment. Never have we had such a season. We played to sold-out houses all over the country. But this is only a forerunner of what is to come. Once people have acquired a taste for art, they will continue to crave it. The only problem is to make it available."

It is clear why Mr. Denham should be so enthusiastic about the City Center of Music and Drama. Here Newbold Morris plans to let the public see the best for a small fee. It is possible to do this only by running it as a non-profit institution.

"The middle man, who has sucked the life out of art projects for the last generation, must go," said Mr. Denham. "Art is a social necessity, not a big business for a few to make fortunes on. It is not unusual today to have an art company go thousands of dollars in the hole supplying costumes, scenery, and payroll, while the middle man pockets forty or fifty thousand a year on the enterprise.

"The success of the New York Civic Art Center will mean that large cities all over the country will follow its example. This movement will eventually mean a minister of fine arts and real government backing. It will be a new era of art and culture. All the present glamour and promotional hubbub will give place to a steady support by the people for what art can give them of refreshment and inspiration for their daily lives. When men like Stokowski join the City Center, we know youth will be served and we can look forward with confidence."

(*Continued on Page* 44)

photo: Gerda Peterich

La Meri and her group of Natya rehearsing the translation of the classical port de bras into a Hindu mudras meaning Paradise. Well, these girls would look just as angelic in any language.

La Meri

La Meri and her School of Natya is by now a real dance institution. Combining a school and a dance theatre in one project, it makes an ideal place for the student dancer and teacher to study. To see a ballet created from the very beginning and carried through to its production before a real audience is a rare opportunity for a student these days. Yet at La Meri's School of Natya this goes on all season.

La Meri, herself, a seasoned and charming performer, has much to give the girls personally. But the broad and deep knowledge she has of ethnologic dance forms is a jewel beyond price.

Here in a beautiful studio right in the heart of New York, a dancer can

LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

★ This is a new service which Dance Magazine has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in towns. These schools listed below will send you circulars and greet you hospitably when you call on them.

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ARIZONA

THE DANCE CENTER
Forrest Thornburg, Director
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CALIFORNIA

ALBERT H. LUDWIG STUDIOS OF DANCING
Spanish—Hawaiian—Ballet—Ballroom—Tap
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FLORIDA

EBSEN SCHOOL OF DANCING
Ballet—Tap—Acrobatic—Ballroom
East Pine-Hyer St., Orlando, Fla.

GEORGIA

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Dorothy Alexander, Director
9 Ansley Rd., Atlanta, Ga.

ILLINOIS

GLADYS HIGHT SCHOOL OF DANCING
All Types for Teacher and Professional
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HARRIET LUNDGREN STUDIO OF THE DANCE
Ballet—Character—Tap
5555 Sheridan Road, Chicago, Ill.

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5154 N. Clark St., Chicago 40, Ill.

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Ballroom — Ballet — Tap
336 E. Berry St., Fort Wayne, Ind.

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SENIA SOLOMONOFF Ballet Russe DANCE STUDIO
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MASSACHUSETTS

MARION RICE STUDIO OF THE DANCE
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Ballet — Tap — Ballroom
10 Nahant St., Lynn, Mass.

DOROTHY WRIGHT'S DANCING SCHOOL
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295 Huntington Ave., Boston, Mass.

MICHIGAN

SYLVIA STUDIO OF DANCE
Ballet — Adagio — Acrobatic — Tap
603 E. Liberty St., Ann Arbor, Mich.

ELAINE ARNDT SCHOOL OF THE DANCE
Ballet — Tap — Ballroom
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MYLDRED LYONS STUDIO OF DANCE
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Mainstreet Theatre Bldg., Kansas City, Mo.

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YOUNG DANCER'S STUDIO
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NORMA ALLEWELT DANCE SCHOOLS
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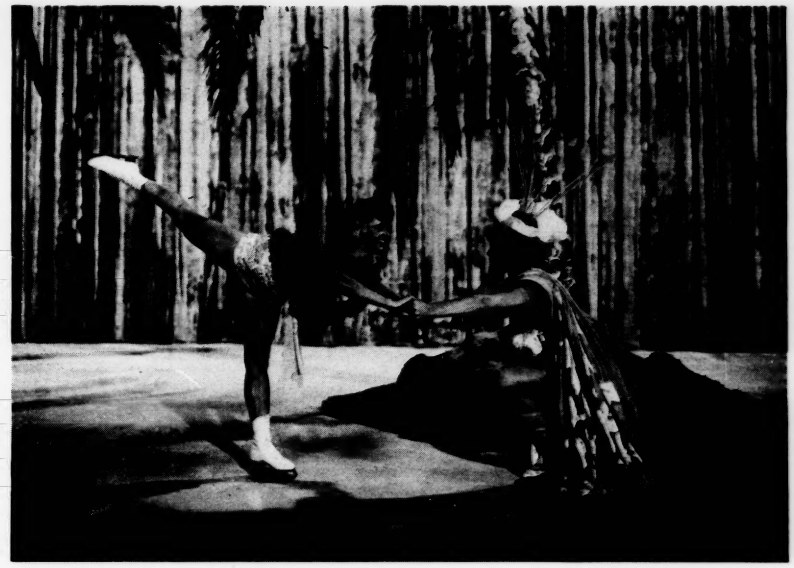
learn the authentic dances of Java, China, Spain, Argentina, or just name your favorite far-away land. The authentic costumes are there to study for reproduction and amplified phonograph records of the real music furnish the accompaniment. But what is still more important, dancers can learn how to arrange and produce these dances in beguiling and informative programs for the audiences of today, and make them come back for more.

La Meri has established an intimate theatre of the dance that plays to continually sold out audiences throughout the year. Recently, with the success of "Swan Lake" in Hindu dance form, there have been an average of three performances a week, besides frequent sorties outside the school to give programs to museums, women's clubs, colleges, etc.

Here is another dance success that proves that the public likes dancing whether it be that of the north, south, east or west, or even a combination of the east and west (and now the twain have met) in a Hindu version of the ballet, "Swan Lake."



Donna Atwood and Jamie Lawrence in a romantic scene from the Hawaiian number in this year's "Ice Capades". Gorgeous costumes and the miraculous Strobilite were used to thrilling effect.

Ice Capades

The "Ice Capades" give their performances in twenty-five of the large American cities each year. At the end of each season they have been seen by two million people.

Everybody (who hasn't seen the "Ice Capades") wants to know what makes them so popular.

According to the producers, it has added wings to the Ziegfeld type of Opus so popular from 1910 to 1925. The stage for such a production is 160 feet by 75 feet, instead of the usual Broadway stage of 70 feet by 50 feet. The silver skates on ice inlaid with color give the production wings.

In the arenas, seating from 5,000 to 18,000, ice shows have a larger scope of presentation. According to Chester Hale, producer, it's easier to "interpret moods and impressions on skates than in the limited sphere of the theatre stage."

In addition, the arena offers much better lighting facilities and better vision because there are so many more closeup seats. But, primarily, the show moves at least 200% faster on the frozen surface. In this age of the airplane, speed and more speed, the public seems to like entertainment served at a fast tempo. Served-on-ice entertainment satisfies that desire. The average ice act runs 3½ minutes. "Ice Capades" has 28 acts, whereas the average Broadway revel presents only 12 or 14 acts. The production numbers are shorter, and the bows consume only about one-half the time of stage bows.

"Ice Capades" has a company of 110, including 50 ladies of the ensemble, or Ice Ca"pets" as they are called. These GlamorICED beauties did not migrate to Broadway, as is customary for a stage career, but they are a refined group of young athletes, auditioned and selected in their home towns as the show passed through. Auditions are conducted in every town where the show plays, an alphabetical card system is kept, and talent is drawn from this backlog of auditioned youngsters.

Costuming for this ice-travaganza is said to have cost well over $150,000. Making of the 700 costumes for the show required the full time of 280 fitters, tailors, drapers, painters and seamstresses for a period of two months. The costumes consumed some 6,500 yards of silk satin, 3,500 yards of crepe, 4,200 yards of taffeta, 1,200 yards of wool broadcloth, 1,500 yards of wool gabardine, 1,000 yards of gold cloth, 2,100 yards of velvet, 2,500 yards of plush, 10,800 yards of organdy, 3,000 yards of Conti-Glo satin, and about 1,200,000 spangles and bugle beads.

"Ice Capades" is owned and produced by the Arena Managers' Assn., which controls and operates some 20 of the big ice arenas throughout the nation. John H. Harris of Pittsburgh is president and Walter Brown of the Boston Gardens is vice-president and treasurer. The show was iced and directed by Chester Hale. Mr. Hale has experimented with a new note by interjecting a 22-minute love story on ice, synchronized with words and music.

Paul Draper

Paul Draper reads Oswald Spangler, H. G. Wells, and J. Stuart Mill. Besides that, he's red-headed and the nephew of the great mime, Ruth Draper. It's been said, too, that he is to the popular art of tap-dancing what George Gershwin was to the art of popular music. Whether a comparison to the immortalized Gershwin is especially felicitous or not, it can freely be said that Paul Draper has done things with the choreography of the tap dance that no one else has done.

Yet Mr. Draper describes himself as having been "the worst tap dancer in captivity." His success, he means to say, was not at all instantaneous. The evolution of most creative work

(*Continued on Page* 38)

photo: Seymour

Ruth Page

One of the most amazing American dance careers has been that of Ruth Page. Born on Chicago's North Shore, she has danced all over the world. She is one of the few American girls who really truly danced in Pavlova's Company, although she was a mere slip of a girl then.

From a most delectable ballerina this spirited young artist took the whole modern movement in her stride and became as daringly futuristic as she had been classical. The latest development of the amazing American girl is to combine the art of spoken verse with dancing at top speed in the various and sundry dance techniques which she has mastered in her kaleidoscopic career.

But the career of Ruth Page, the dancer, as ubiquitous, versatile and unpredictable as it is, is only half the story. As choreographer and producer, she has been equally startling. In such distinguished capacities as Ballet Mistress of Ravinia Opera Company, the Chicago Opera Company and her own company, she continued to charm, amuse and startle dance audiences.

One of the first to dance Ravel's "Bolero," and the very first to put an American court trial into dance form, she continued on her merry way, putting daring masks on the slave girls in the opera "Aida" and otherwise modernizing the classics.

She has danced not only before audiences all over the world, but before every type of public. Vaudeville, night clubs, presentation houses, opera houses, movie cameras, summer vacationists, and now canteens, she takes them all in her dancing stride. She will also take her pen in hand and write graphically about all her audiences, and how much fun it is to compete with the souffle for a night club audience's attention at the same time watching that an exuberant tour jete does not land you in the soup.

Last but not least, Ruth Page remains the epitome of the dancing sprite. Tiny, feminine and dainty as a piece of Dresden china, she has one of the most beautiful pair of legs in the world. Her pretty face and captivating smile compete adequately with the "pin-up girls." But besides these, you have a driving will power, a quick and fertile brain, and fabulous sense of humor to contend with.

At present, Ruth Page continues to dance, spoof and vamp her way into the hearts of an ever growing American dance public with her thoroughly original "Dances with Words and Music."

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Katya Delakova and Fred Berk

Here is a young couple with a new idea. "Make Way for Tomorrow" is not only the name of their full evening ballet, but the keynote of their philosophy.

Both of these dancers are well schooled in the classic and modern techniques. Both of them have had the usual careers as dance soloists in big and little places. Katya Delakova comes from Yugoslavia. She studied the dance with the foremost teachers in Vienna. She was acclaimed by press and audiences as performer, as director, as teacher and writer. Fred Berk is also a Viennese dancer, and graduated from the same professional school as Delakova. He was well known there as dancer and choreographer.

But they came to this country planning to leave all that behind them to dedicate themselves to the dance in the New Era. They express it.

"Dancing is a universal language.

When we speak, different nations have different languages, but when we dance we understand each other. Then, dancing is so free, so happy. It is hard to stay mad at each other when we dance together.

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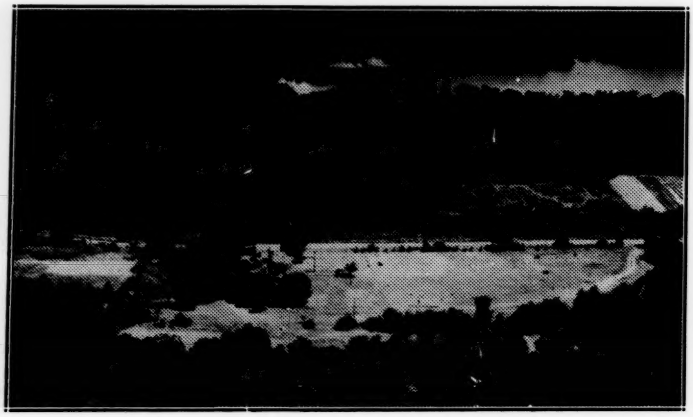

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Jane Deering

Jane Deering, who has been charming "Early to Bed" audiences these many months as dancing star and ingenue, began her study of ballet at the Littlefield School in Philadelphia at the age of nine. She studied there for four years, combining the classical technique with Spanish dancing from Karlene Franz.

At thirteen she came to New York to study ballet at the American School, tutoring school to finish the regular course. At fourteen she danced with the Ballet Caravan, and continued to study with the American School and with Angel Cansino.

The following spring she took a dancing job at El Chico's and made a great success for herself under the name of Dorina del Sal. It was here that she gained an authenticity in the Spanish idiom, and learned much of the Spanish language (she missed her first rehearsal because it was called in Spanish and Jane had no idea what went on!). Jane remembers her association with El Chico most pleasantly, recalling their gaiety and genuine love of the dance.

She continued to study all the while, and one day Shabelevsky saw her dancing in class and asked Jane to dance with him on a concert tour which Gordon Mendelsohn arranged. They were on the road for three months, dancing in theatres, colleges, civic auditoriums, etc. Back in New York, Jane danced an engagement at the Copacabana, doing Spanish and ballet.

After a terrifying two weeks spent in screwing up her courage, Jane auditioned at the Rainbow Room and was immediately signed to dance with Mr. Fernandez (who happened to audition at the same time!) as a team. They stayed eight weeks. Then followed a number of solo concerts.

In the meantime, Mr. Roy of the Rainbow Room had been inquiring about Jane and Mr. Fernandez. Jane went to see him and told him that their team had been dissolved because of separate offers. Mr. Roy then asked Jane to audition for a solo. Up to this time no dance soloist had ever played in the Rainbow Room, and Jane is justly proud of having this honor. She played there for six weeks. She has had two other return engagements there.

Mr. Kollmar saw Jane at the Rain-

bow Room and asked her to audition for "Early to Bed." As Jane herself puts it, "The competition was stiff, but after three auditions I got the part." She still studies ballet with Vilzak-Shollar. Jane also takes tap, singing, dramatics, and practices, too.

Besides being a talented and beautiful dancer, Jane Deering is a refined and utterly unspoiled young lady, the type of person that the dance profession needs.

Carnegie Hall

The time has passed when a dancer has to scrimp and screw and starve for years to afford a New York recital. Now Carnegie Chamber Music Hall under the sympathetic directorship of Miss Adams has solved the problem of the young artist's debut.

Carnegie Chamber Music Hall has a romantic history. Off and on for years it presented young artists of music to their first New York audiences. Once during an off season it became the official wine cellar of Carnegie Hall. About five years ago however it was redecorated, fitted with comfortable theatre seats and rededicated to the cause of young artists.

About three years ago, dancers joined their musical colleagues in seeking out Carnegie Chamber Music Hall as an answer to their prayers for a reasonable recital. The management listened to their pleas and answered them by building over the platform into a regular stage 33x22 feet, with movable screen cyclorama and good lighting

(*Continued on Page* 26)

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Cape Cod Musical Arts Center

One of the most interesting ideas that has come to DANCE Magazine is from the Cape Cod Musical Arts Center.

Through a generously offered subsidy the Cape Cod Musical Arts Center is establishing a rehabilitation center open to a selected group of honorably discharged service men, who formerly were professional musicians, singers, dancers or actors. There these artists will be given the opportunity to restore their technical skills and regain their confidence before the public.

Here is a wonderful idea that should be copied by every art center that can possibly raise the funds to do it. Certainly, the dancers who have been in the service for several years will need at least a summer to get back into dancing condition. What could be more healthful than a summer spent on the beautiful New England Cape Cod in an atmosphere of art, companionship and sport such as is offered at the Cape Cod Musical Arts Center. The Center is fortunate in having a distinguished Advisory Board headed by the honorable Leverett Saltonstall, Governor of Massachusetts.

Dancers will be especially interested to know that Alexander Gavrilov is to be the dance director at the Center this summer. Gavrilov had a brilliant and varied career. His Ballet Modern, produced almost twenty years ago in New York, was one of the first all dance shows and set precedents in beautiful settings and varied techniques.

We hope to hear more of this important project and will try to bring our readers a report of its program. In the meantime, let us all remember that the artist returning to civilian life will need help, and let us try to do all we can to aid and abet splendid projects like that of the Cape Cod Musical Arts Center.

Carnegie Hall

(*Continued from Page* 25)

equipment, and even went so far as to build dressing rooms. The hall has the same excellent acoustics as its famous big sister. The seating capacity is 325 and the price of a recital ranges around $100. In fact, it need not go above that unless you want special publicity and managerial service, but such luxuries most dancers have learned to handle for themselves.

PAUL MELTSNER

Paul Meltsner, whose painting of the Spanish dancer is reproduced on our cover this month, has had fifteen one man shows in New York alone. His works are represented in all the permanent collections of important museums all over the world, including Paris, Moscow, Mexico City, Buenos Aires, Rio de Janeiro, and cities throughout the United States. His portrait of Dorothy Stickney and Howard Lindsay, titled "Life with Father", was recently acquired by the Boston Museum of Fine Arts. Commented the N. Y. World Telegram: "Meltsner . . . has made an enviable reputation as a painter of rare ability." The N. Y. Times: "Meltsner's . . . Theatre portraits are effective . . . In this series he has certainly hit his stride." The N. Y. Herald Tribune: "He gets broad vitality into his forms and force in his compositions."

Yes, the critics do include Carnegie Chamber Music Hall in their coverage, and many now well known dancers got their start right there. For instance, there is Barton Mumaw, Iva Kitchell, Sybil Shearer, Atty van den Berg, Emy St. Just.

Many dancers already well-known have appeared there many times. Peggy Taylor, for instance, has had several recitals, and you know the lighting must be o.k. if Peggy can put on her unusual effects there. But as far as that goes, Ruth St. Denis herself, has danced there, so I guess that settles it.

We feel it is very important for a young dancer to make a simple debut with a small friendly audience and a small equally friendly budget. A career, dancers must learn, is something that takes a lifetime to carve. It should start simply and sincerely if it is to last out. Such a simple sincere start can now be had at Carnegie Chamber Music Hall.

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PHOTOS THAT CLICK

(*Continued from Page* 9)

and spoils it. The correct way is to type or write the name of the dancer or dancers, name of photographer, and the caption on a separate piece of paper and paste it along the bottom edge.

Yes, we echo, that would be a great help. We have photos arriving without name, address or caption, and we're supposed to imagine who they are. Please do not request the photo returned unless you enclose a stamped, addressed photo-mailer. Even then we cannot guarantee they will be in good condition after they have gone through the necessary stages to reproduce them.

"And what else does DANCE Magazine demand of dancers?" asked Miss Peterich, turning interviewer.

"DANCE Magazine would also like to add that we do not publish photos which have dancing mistakes in them, e.g. a ballet dancer with her knee turned in, her arch down or her shoulders hunched; or an East Indian dancer doing the lotus position with one knee off the floor. Neither do we like barefoot dancers showing corns, bunions and flat feet.

"Our favorite pictures are full length dancing photos in action of young, healthy, well-trained dancers; and how we do appreciate an original pose, a timely motivation, a clear background, an artistic costume, a new, well photographed glossy print that can be reproduced perfectly."

In looking at Miss Peterich's dance photographs, we found her dance series especially interesting. The dance is photographed from beginning to end, movement after movement. The series then provides a wonderful means of studying a dance, almost equal to a dance script, and is very inspiring to look at. Miss Peterich is the only one who does this new type of dance photography and she sees a great future in it.

"Well, Miss Peterich, since you haven't had any sleep, perhaps we had better run along and let you get some."

"Don't hurry", replied the hospitable young photographer, "I won't be able to sleep now anyway. I have to judge a photo contest today, give a lecture and do some teaching."

"Then we had surely better go", we replied. So, grabbing up a half a dozen of Miss Peterich's latest dance masterpieces, we bade the charming lady adieu.

Stuart and Lea

Stuart and Lea, known as the Classic Duo, have made an outstanding contribution to the dance field by expressing the most artistic ideas with such brilliant technique and showmanship that they stop the show wherever they dance, whether it is at Radio City Music Hall, New Orleans' fashionable Hotel Roosevelt, Washington's Earle Theatre, Toronto's King Edward Hotel, Boston's Mayfair, or the Beverly Hills night club.

But we'll let Stuart tell you how he does it: "Most of the resentment against commercial success is felt by those who haven't attained it. They have failed because they lack basically worthwhile material, industry, and persistence. My greatest effort is spent on trying to find a fundamentally original, and intrinsically artistic idea for a dance. When I have that, I'm not afraid to develop it with all the showmanship at my command.

"Enlargement is essential to commercial success, but it is also a fundamental artistic device. But you must be sure that what you enlarge is beautiful and important enough to stand the test of being made bigger. Of course, we have to submit to the limitations superimposed by music, space, lighting, and type of audience. But some great artist said a limitation was only a further challenge to the real artist. Ellen Terry said the same thing when she said, 'There is no audience so bad that a great artist can't make it a good one.' I remember that whenever I find the audience cool."

The other half of this team is the dainty and charming Flora Lea who is an accomplished dancer in her own

(*Continued on Page* 48)

PRESS COMMENTS:

Eugene Stinson, Chicago Daily News: Berenice Holmes remains in essentials as fine a dancer as is to be seen in the United States. Her dancing with her group was delightful. Her skill in choreography continues to develop.

Wm. Leonard, Journal of Commerce: Dancing honors go to Berenice Holmes who choreographed "Pandora" which merited the opening night plaudits.

Ann Barzel, Dance Magazine: Berenice Holmes had a big success both as dancer and choreographer. Her ballet "Pandora" had inventiveness and charm.

C. J. Bulliet, Daily News: Berenice Holmes was a vision of loveliness.

Remi Gassman, Chicago Times: Miss Holmes stands out as a most accomplished dancer . . . She is stage-wise, technically well-equipped and lovely to look at.

Felix Borowski, Chicago Sun: There can be no doubt about the gifts of Miss Holmes as a dancer . . . Her technique has been well-developed and it included more than virtuosity . . . expression is one of the artist's achievements . . . There was merit too in Miss Holmes' choreography.

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JOHN MARTIN, N. Y. Times

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VICTORIAN BALLERINA

by ANN BARZEL

February DANCE Magazine left Mme. Menzeli teaching under the name of Mme. Iza Lezem.

At a "refined and novel reception" given by Mme. Lezem, various children's classes gave "The Butterfly Dance", "Turkish Dance", "Flower Dance" and "The Scarf Dance". Mme. Lezem, herself, appeared in recitals of "French Chansonettes, Artistic Greek Poses and Classical Pantomimic Evolutions."

By 1893 Abner Bartlett had run through his legacy and also through his wife's savings. Mme. Menzeli-Bartlett (who divorced Bartlett in 1897) opened a dancing school in New York at 27 W. 42nd Street and began teaching in earnest. Professional dancers and people seriously interested in dancing as a career came to her. The classes were not so social as those in Plainfield had been, but they were still "refined".

Madame took an active part in the theatrical life of New York. She arranged ballets for "Tannhauser", "Carmen", "William Tell", "Merry Wives of Windsor" and other locally produced operas. She gave frequent recitals which, on paper, seem not very different from the school recitals of today. On one occasion numbers included An Ethiopian Oddity, Our Navy, American Jockey — song and dance, Flirtation Polka.

Menzeli's teachers had been Paul Taglioni, Guillement (of the French opera), Annette Kobler (of the Court Theatre in Vienna), Ivan Justien (of the Imperial Theatre, St. Petersburg). To make her teaching up-to-date the ballerina took a course in Delsarte physical culture with Annie Terhune-Martin. The work Menzeli imparted to her pupils was ballet of the French school. She was not pedantically academic, but insisted on good positions, extreme turn out, articulate feet, well placed arms. She was a perfectionist in the vocabulary of steps she did teach. Petite batterie was especially stressed and small brilliant beats were worked on indefatigably. Pirouettes were incidental (although circles of pique turns were taught). The neglect of the pirouette was partly due to the soft type of toe shoe worn until the last few decades. Even when the box toe slipper was invented, Madame, like all the classical artists of her day, frowned on it as a cheap device to aid the music hall dancer. Menzeli insisted that her pupils learn to dance on their toes in soft slippers that had been slightly stiffened by darning. The slippers had to be worn very tight to give the foot any support at all. Menzeli was not conservative in every way. While most "artistes" of the day frowned on "French dancing," i.e. can-can, high kicks and splits, she allowed her pupils to stretch and acquire high extensions and even to do the splits.

In 1899 Elizabeth Menzeli went to Mexico with a group of dancers she had trained. A Serpentine Dance (a la Loie Fuller) was included in their program.

After the turn of the century Menzeli moved her "Knickerbocker Conservatory of the Dance" to 22 Sixteenth Street in Greenwich Village. Here in a large sky-lighted room hung with scores of old playbills and photographs she taught the brightest days of vaudeville. Here were Mlle. Dazie, the Gilmore Sisters, Paladino, and Gertrude Hoffman. Her early school circularization mentions Ada Rehan, Julia Marlowe and Maud Allan as pupils.

One of Menzeli's most far-reaching influences came through her teaching of "normal classes." These were classes of dancing teachers from all parts of America who brought a great deal of Madame back to their pupils. Madame also taught many years for the Dancing Masters of America, demonstrating correct technique and composing dances that are still given in more or less distorted fashion in a dozen Middletowns. Mme. Menzeli often sang on the programs given during D. M. of A. conventions. Her "Laughing Song" was almost an annual feature.

(*Continued on Page* 48)

Maria Teresa Acuna

Maria Teresa Acuna (pronounced Ah-koon-ya) was born in Puerto Rico, in the main city of San Juan, nineteen years ago. On her mother's side, she comes from the noble Acuna and Alvarez-Torre families of Spain. Through her father she is descended from a famous family of Spanish actors and litterateurs. Maria made her first stage appearance at the tender age of four and in the succeeding years became well known throughout the island for her dancing at social affairs and benefits.

It was when she was only two years old that a strange thing happened to Maria Teresa. She still remembers it clearly. In fact, it remains a vivid, inspiring impetus to her whole life. In San Juan there was an old man called "Buffalo". He had been an astronomer of note, who had lost his fortune and turned into a strange wandering soul. Old and broken, he lived on charity, yet he refused any coins other than five cent pieces.

"A buffalo, please", he would beg.

One day he was given a meal at the home of the Acuna family. In turn he offered to tell the fortunes of everybody present. He was noted for his uncanny clairvoyance. But everybody present just laughed. Suddenly in ran a little child. It was Maria Teresa. Old Buffalo rose in his most impressive manner, pointed a gnarled finger at Maria and said,

"That nina (little girl) will be a dancer, a great artist."

Maria even remembers how thrilled she was—but again the family just laughed indulgently at the old man.

When Maria reached sixteen, and she grew into a ravishingly sweet young girl, the urge to carry out the prophecy became overpowering. But her aristocratic grandmother was shocked at the suggestion that Maria Teresa start on a dancing career. To accomplish her childhood dream, she then decided to come to the United States. She reasoned that as soon as she could attain a measure of success, her family would relent and give her their blessings. And this has come to pass.

When her brother came to the States to study medicine, her opportunity came to visit here. Prolonging her visit, she perfected her education in dancing under the exacting guidance of the best masters. Her first appearances in this country were in Washington, D. C. where she danced at charity affairs and brilliant diplomatic balls. She became a great favorite with Washington's diplomatic set as a result of her striking performances in both classical and Flamenco dancing.

(*Continued on Page* 33)

★★★★★★★★★★★★

Jane Deering

CURRENTLY APPEARING IN

"EARLY TO BED"

★★★★★★★★★★★★

photo: Gerda Peterich

Holen Tamiris and her partner, Daniel Nagrin, in a rollicking moment from "Bayou Ballads".

Helen Tamiris

One of the most striking things in the contemporary theatre is the growing realization on the part of managers and producers of the value and excitement that lies in creative dance. On the other hand, the creative dancer, having matured and developed from a period of experiment is ready and eager to use his skill and art before a larger and broader audience than the Sunday night concert goers.

Helen Tamiris' development is a very rich example of this trend. After a training grounded in the ballet of the Metropolitan Opera and Michael Fokine, Tamiris stepped into the commercial theatre of the Music Box and night clubs. However, her immediate success was not rewarding enough to counteract the then existant low level of taste and limitations on artistic growth. So she left that field to go into the only free place for the expressive artist at that time—the concert field, giving her first concert in 1927. Her very first programs included material from American life, such as "Prize-fight Studies", "Harmony in Athletics", "Rhapsody in Blue" and her classic "Negro Spirituals." She utilized the music of Gershwin, Copeland, Antheil and Gruenberg.

This direction, unique in its time, earned her the invitation of the Mozarteum Society of Austria to represent America at the Salzburg Festival in 1928—the first American since Isadora Duncan to be so honored.

On her return she established the School of the American Dance and formed her own group. In that same year she organized and was President of the Dance Repertory Theatre which included Agnes De Mille, Martha Graham, Doris Humphrey and Charles Weidman.

The following year, 1929, she did one assignment for Broadway, the choreography for "Fiesta", a play by Michael Gold, and received "rave" notices.

Then followed a period of experiment in the use of musical percussion for the dance: "Triangle Dance", "Woodblock Dance", "Cymbal Dance", and finally "Mourning Ceremonial", using only drums for accompaniment.

In 1933 and '34 she again returned to work for Broadway, this time in the capacity of teacher in body movement for the Group Theatre. Among her students were Jules Garfield, Franchot Tone, Elia Kazan, Cheryl Crawford and other prominent Group actors and directors.

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When the Federal Dance Project was started in 1937, Tamiris immediately recognized its value in reaching broader audiences and leaped to the fore in its activities, becoming one of its chief choreographers. Full-length ballets were featured in her work at this period: "Salut Au Monde", based on poems of Walt Whitman: "Adelante", a Spanish ballet; and finally, "How Long Brethen?", for which the DANCE Magazine awarded her the "Annual Prize for the Best Choreographic Work of the 1937 Season".

The reward of working in a popular theatre induced Tamiris to again attempt "commercial work" and yet maintain her own standards. Experiments in staging musical revues and ballets for summer theatres showed her that the public was now ready for good dancing.

In the season of '42 - '43 she had two, six week engagements at the Rainbow Room in Radio City. Here she presented material direct from her concert repertoire, receiving acclaim from critics and audience alike.

Last year her ballet, "Porterhouse Lucy, the Black Market Steak", received nationwide notice.

This year her ballets for the musical, "Marianne", also earned the praises of critics. The show closed out of town for book revision prior to its New York opening.

In the meantime, Tamiris chalked up another successful dance concert which was given at the Central High School of Needle Trades.

Maria Teresa Acuna

(*Continued from Page* 31)

In New York, Maria Teresa continued her studies. It soon leaked out that there was a beautiful Puerto Rican dancer in hiding in New York. She received dance offers of various types, and visits from movie scouts.

DANCE Magazine saw her dance and wrote a feature story about her called "DANCE Magazine Picks a Winner". (See January DANCE Magazine). This brought more offers and movie scouts, but Maria remained firm to her purpose of making her New York debut as a concert dancer. Now she is preparing her debut at Carnegie Hall on April 8, 1944, as a soloist with Rosario and Antonio's company of Spanish dancers.

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THE PUBLIC WANTS DANCING

(*Continued from Page* 7)

A very interesting promotion idea that Mr. Mann has tried with success is interesting commercial houses in giving tickets to his series as prizes. Thru such devices he draws people who have never been to a dance recital. They find it good and come back for more. Soon the same people are patronizing the more expensive uptown dance attractions.

"That's how we are building dance audiences," says Mr. Mann.

Gae Foster, who has done an outstanding job of presenting the best in all fields of the dance to the Roxy Theatre audiences, has this to say:

"The paying public has proved, in the last few years, that it is not only interested in more dancing, but that it is eager to support the best that choreographers and dancers can offer. This, of course, has always been true of patrons of the established ballet companies. But today, the average musical comedy revue goer also recognizes, appreciates and applauds the classic trend.

"Five years ago you could not have given away the services of a ballet choreographer to any Broadway producer. This season the musical impresarios have welcomed the same composers with open arms. There is scarcely a musical hit in New York which does not contain at least one dance art number. Judged by applause, Mr. and Mrs. Paying-Public not only like this type of entertainment, but have a keen appreciation and understanding of it.

"During the past year at the Roxy we have endeavored to present better dancing and dancers, even to the point of invading the concert field. These artists were greeted enthusiastically. Our audiences enjoyed the dancing and appreciated the dancers from the standpoint of artistic values. Offering this type of entertainment was a departure from custom. It seemed like a drastic move on my part and at the beginning met with considerable resistance. However, the success it has met at the Roxy should encourage others to bring more of this sort of dancing to the public."

One of the finest influences in building appreciative audiences for dance

art has been the work of Florence Rogge at Radio City Music Hall.

By using everything at her command in costume, lighting, staging, and a large and well-trained corps de ballet, Miss Rogge has charmed, amused and entertained her audiences into liking ballet. She has slowly but surely increased their appetite for the best by featuring the finest performers in every phase of dance art. For instance, Patricia Bowman, Paul Haakon, Argentinita, Martha Graham, Escuedero, Jack Cole, Kreutsberg, Rosita Ortega, Paul Draper, Andre Eglevsky, and Eugene Van Grana have appeared in her productions. In an interview for DANCE Magazine Miss Rogge said:

"I feel that a greater interest in ballet is being shown at present by the general public than in many a moon. This is doubtless because motion pictures, Broadway musicals and even night clubs are presenting ballet dancers to people who would never otherwise have an opportunity to see this type of dance. People are just naturally absorbing ballet, and I certainly feel that our Radio City audiences are more intelligent in their appreciation of ballet than ever before."

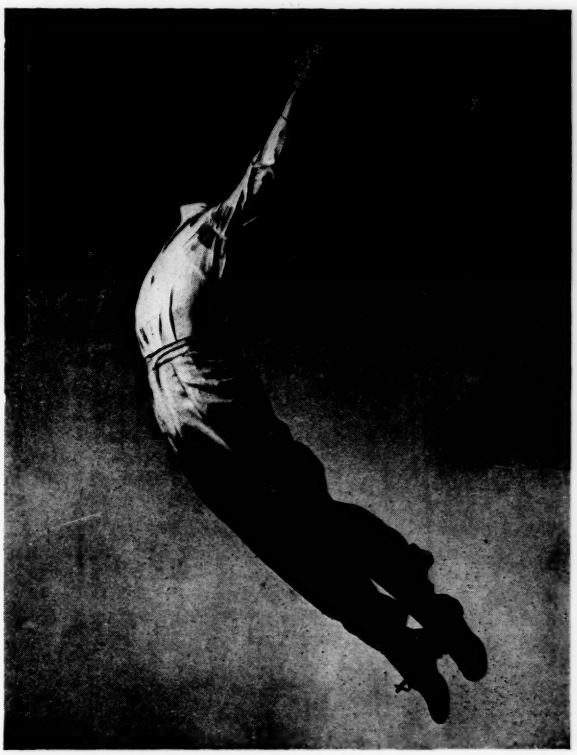
WEST COAST NEWS

(*Continued from Page* 16)

Frederick Wittop, mail clerk at the 22nd General Hospital in Beaumont, California. Freddie seems to be having a time for himself. On Christmas Day he danced for a thousand colored patients. Next day he gave two performances, one for the regular patients, and one for the officers. On New Year's Day he danced at the U.S.O. in Banning, California. Then he returned to his post at midnight and worked until 8:00 a.m.

"In between," said Freddie, "I decorated the officers' club." Wonder what he does with his spare time?

I saw the preview of "Lady, Let's Dance" at Monogram, and Belita is grand in it. Her skating is superb as always, but the ballet number arranged by Michel Panaieff will make even the staunchest of balletomanes sit up and take notice. Incidentally, Belita gave me a swell pair of figure skates for Christmas, and you should see me do spirals in the best balletic style. Skating is fun, even the falls, which at the moment I'm past master of.



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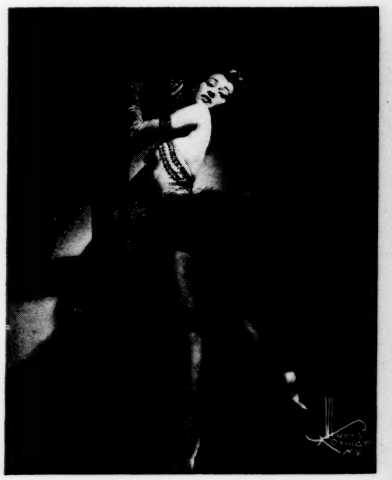
Patricia Bowman

One of the loveliest dancers America has ever produced is Patricia Bowman. Her career shows that there is no pinnacle nor horizon that an American born and bred ballerina can't encompass.

If you don't believe it, read this record of achievement of this ballerina who was born and raised in Washington, D. C.

She studied with Michael Fokine in this country (and incidentally was one of his favorite pupils), with Legat in London, Egorova in Paris, and Margaret Wallmann in Berlin. She became ballerina of the Roxy Theatre in New York and from there went to the Radio City Music Hall. Later she was featured in the "Ziegfeld Follies", and appeared in concert with the Toronto Symphony. She danced for both stage and screen versions of "Okay for Sound" at the Palladium Theater in London. For several seasons Miss Bowman appeared with the St. Louis Municipal Opera Company, both as ballerina and actress, playing the leading role in "On Your Toes" for that company. She has danced as prima ballerina in the Mordkin Ballet and with Ballet Theater, dancing the premiere roles in "Giselle", "Voices of Spring", "La Fille Mal Garde", "Swan Lake" and "Carnival". When the Fokine Ballet appeared with the New York Philharmonic Symphony at Lewisohn Stadium, Miss Bowman danced leading roles. At the outbreak of the war, she was dancing in



Rio de Janeiro at the Copacabana Palace Hotel, and was guest teacher at the Municipal Opera Theatre there. In 1942, she was prima ballerina of the Chicago Civic Opera Company.

After you read this, go to Radio City Music Hall and see this exquisite artist as the fairy in "The Dryad". Such arabesques, pirouettes, and developees are hard to find these days. But the best part of it is that in spite of her fabulous technique, Patricia Bowman remains a sensitive, appealing personality that never fails to win an audience.

Anne Simpson

Another American girl who has won the acclaim of critics for her mastery of both ballet and Spanish technique is the lovely Anne Simpson. This is what they say about her:

ADOLFO SALAZAR: "An American woman who dances academic dances like a Frenchwoman, and Andalusian dances like an Andalusian."

ELEANOR ROOSEVELT: "Anne Simpson proved to be one of the most charming dancers we have ever had at the White House. Her costumes were simply bewitching."

ARNOLD HASKELL: "The finest castanets I have ever heard."

THE SKETCH, LONDON: "A most remarkable young American artist who, in spite of her British sounding name, has immense feeling for the Iberian dances."

(*Continued on Page* 48)

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photo: Workman

Joze Duval

Joze Duval is one of those incorrigibly aesthetic young people that inherited gifts from both sides of the family. Her mother has had an illustrious career in the dance. As a child she studied with the famous Taglioni, later dancing in England, and now is a well known teacher of the classical ballet in New York. Joze's father was the well known violinist, Joseph Rinaldo. As a result Joze has danced, painted, sculptured, and played piano practically since she was born.

By the time she was twelve years old, she was a soloist.

When you interview her, you are struck by her youth, her beauty and the incorrigible aesthetic flair which makes her sit in the attitude of a great painting, or toy with her lace handkerchief as if it were an important and revealing property in a great drama.

She finds it hard to recall her career, like one does when something has always been a part of one. With prodding she recalls dancing in a Warner Brothers picture, playing the Fanchon and Marco Theatres with her own company, appearing as soloist with the Will Oakland's famous company and touring from coast to coast for two years with her own company of twenty-four dancers. Then there was the Maurice Chevalier show in which she danced as soloist. Mickey Rooney was in that, too.

She likes to remember the time she was held over at the Capitol Theatre in Lynn, Massachusetts. That is a rare achievement for a ballet soloist.

Her latest accomplishment was a dance concert in New York with her own assisting company for which she created all the choreography, all the costumes, scenery, and lighting.

On the stage she has the allure of a fairy changeling that may any moment disappear in a cloud of thistle down. Off the stage she is still the swan necked, soulful ballerina with heaving bosom and sensitive fluttering hands.

Paul Draper

(*Continued from Page* 21)

is something that requires time as one of the necessary elements, and the dance of Paul Draper was no exception.

When a young lad, he disapproved of the institution we know as "school." He said that he first thought of going into show business as a way to escape from the ardours of learning Ancient History and Calculus. After some experience in the "easy" show business, he decided that perhaps school, with all its disadvantages, might not be so bad after all. Before he had his first tap lesson in 1930, however, he had worked on an oil tanker, laid pipe lines, worked as a cub reporter, and taught for Arthur Murray.

He danced first in England in "Sensations of 1931," doing a double with Nina Ford (his first and only experience with a partner).

"I had a flash routine," says Mr. Draper, "I danced on a marble pedestal. Generally I had the audience frightened half to death that I might fall. I think they used to hold their breath waiting for it to happen."

He got off that pedestal one day in Los Angeles. He took a look at it and decided that it had been around the house long enough, so he took a hammer and bashed it up. From then on he has danced on the floor.

His experience with Hollywood has been more to his credit than theirs. He played in a slight movie, and unreluctantly bid the Cinema world adieu shortly thereafter. Sam Goldwyn signed him, later, to play in a movie; but then Mr. Goldwyn decided that this business about culture could be carried too far. (Goldwyn the Colossal, had just made a whopper-flopper starring a great violinist.) Draper's movie was cancelled.

It was after this that Paul Draper really began to come into his own. He became, successively, interested in great music and in ballet. These two he incorporated into his own, specialized tap dancing. After long months of hard work at ballet, he gave his dance something that has perhaps never been seen before—a dynamic interpretation (through the tap dance) of great music, with the choreography based in part on classical movements of the ballet.

He has worked with Larry Adler, the young man who does things most strange with an ordinary harmonica. They make a great team, and are thrilling to watch. They invite suggestion from the audience as to what song Larry should play — and they get everything from Bach to Boogie-Woogie. The song appointed, Larry improvises it, as only he can, on his harmonica, and Paul interprets it, as only he can with his dancing self. The audience always loves it. Paul was one of the first to tour soldiers' camps.

In 1941 Paul Draper, dancer extraordinary, married lovely Heidi Vosseler of the American Ballet. With a typically "Draper touch" he phoned her from Rio (to New York City) to propose. Heidi took the next boat to Rio. Now Paul is vastly intrigued with his new baby.

Currently Paul Draper is appearing at the Wedgwood Room at the Waldorf-Astoria where he is beguiling the smart audiences there with his stream-lined art.

Lisan Kay

Lisan Kay is another one hundred per cent American girl who proves that the American born and bred dancer is a success at home and abroad.

Lisan Kay was already a professional at the age of fourteen in the ballet of the Chicago Civic Opera Company. Later she toured with the Pavley-Oukrainsky Ballet throughout U. S. and Canada, in both concert and vaudeville. She has the unique distinction of being the only American dancer to win a competitive scholarship from a European school, the First International Congress of the Dance held in Buxton, England. While at the Dance Congress, she was chosen by Nimura as his partner. A successful Paris debut

photo: Constantine

resulted in a five year tour of Europe, Palestine and Egypt, in the State Operas and theatres. Nimura and Kay then returned to U.S.A. for a transcontinental tour, which also included Canada, Cuba, and Hawaii. Their New York appearances include: Guild Theatre, Schubert Theatre, Town Hall Endowment Series, Dance Series Washington Irving High School, Scola Cantorum, Colony Club, MacMillan Theatre, Columbia University, Brooklyn Academy of Music, Barbizon-Plaza Concert Hall, as well as the various canteens. Miss Kay is now teaching in Ballet Arts School in Carnegie Hall. In connection with her teaching, she created the dance which Vera Hruba Ralston will do in her forthcoming picture entitled, "Lady from Lisbon".

Miss Kay has been very successful in her lecture demonstrations before teachers' groups such as the Dancing Masters of America, Dance Educators, and the Boston Society of Teachers of Dancing.

As to a description of her particular dance style, she says: "My dance is a synthesis of Eastern and Western dance technics combined to effect the co-ordination of body, mind and spirit, necessary to produce a perfect dance instrument."

Her solo recitals this year in New York met with acclaim not only for their varied dances, their color and virtuosity, but also for the grace and exotic beauty of Miss Kay, herself.

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ROLLER SKATING

(*Continued from Page* 15)

The Wilkins give a show every three months at the rink (and still some dancing teachers groan about a yearly recital). Yes, Mrs. Wilkins designs the costumes, even cuts some of them out and gets the mothers willing to help make them. The proceeds go for benefits or are given to the figure skating club to finance the traveling expenses to competitions.

The boys like the roller shows as much as the girls (prick up your ears, dancing teachers). Mr. Wilkins is a great big fine looking fellow who, one would never suspect, was at one time a victim of paralysis.

I asked Mrs. Wilkins for a photo. "I haven't a one left. I've given over two hundred to our boys who have left for the front. I get word from all corners of the globe, including the jungles of Africa, that my picture arrived safely."

Mrs. Wilkins has written as many as 78 letters in one week to "her boys" in the service.

It is teachers like this that have made roller skating a real American institution.

It is refreshing, too, to see the unspoiled kids (and grown ups, too) from our typical American homes having this wholesome, artistic, reasonably-priced recreation.

From President Fred Martin down, it seems to be whole souled.

"Yes," said Martin after the show, "I am happy tonight because our benefit was a success, and because the kids all got so much fun out of it. There are two places that every kid hopes to be sometime, Madison Square Garden and Hollywood. Well, we've given them Madison Square Garden tonight!"

FOR YOUR SCRAPBOOK

DANCE Magazine's popular Hollywood staff photographer and commentator, CONSTANTINE, has a fascinating article in Universal Photo Almanac this month illustrated by eight of his most gorgeous ballet photographs. Any balletomane would adore them for his scrapbook . . . LIFE MAGAZINE ran a twelve page ballet feature in its March 21st issue with photos of ballet in all its phases and reproductions in color of paintings by Gladys Rockmore Davis. The cover featured Nana Gollner. Quite a collector's item.

photo: R. G. B. Studios

Margaret Williams and William Martin as they won the 1943 National Senior Pairs Championship.

News, Cues and Hullabaloos

"The Dryad", a spectacular new ballet pantomime, choreographed by Florence Rogge with PATRICIA BOWMAN dancing in the leading role, was presented on the Radio City Music Hall stage which also featured RUDOLF KROELLER, NICHOLAS DAKS, and the Music Hall Corps de Ballet. Elaborately set in a forest of giant oaks, the new ballet dramatized the story of Libussa by Masaus, last portrayed in a ballet of the same title by the famed dancer, ADELINE GENEE, performed at the Empire Theatre in London in 1908. Russell Markert's famous Rockettes appear on the same bill in "Magazine Rack".

The Young Dancer's Studio is having a series of Monday evenings on dance and drama which began on February 28th with YASHA FRANK. The meetings on March 13, April 3 and April 17th will feature consecutively PAUL ZUCKER, ERNEST T. FERAND and ISABELLA FEY with the choreographic illustrations by TRUDY GOTH and HENRY SHWARZE . . . The repertory season at the HUMPHREY-WEIDMAN Studio started on March 5th.

ALICIA MARKOVA and ANTON DOLIN have signed to remain with Ballet Theatre . . . The highlight of M.G.M.'s studio party for Ballet Theatre was Markova's jitterbugging with Mickey Rooney.

ANNA PAVLOVA'S husband, VICTOR D'ANDRE, passed away in London last month at the age of seventy-four . . . We hear that VERA HRUBA'S dances, choreographed by LISAN KAY, have proved a big success in the first screenings. More of this anon! . . . VERA ELLEN continues to bring the house down nightly in "The Connecticut Yankee" with her delightful, humorous and skillful dancing.

The Ballet Russe de Monte Carlo chalks up two more war benefits to its already generous score, one for the Russian War Relief in Montreal, another for the boys at the Sampson Naval Camp where IGOR YOUSKEVITCH is now stationed. However, the balletomanes can cease their weeping for Igor will definitely be given a leave to appear for some of the New York performances. RUTHANNA BORIS, now recovered from her appendectomy in Canada, will also be back in the company at that time. Valuable JEAN CIRRONE, executive assistant to the company, has also been ill, but his many friends are rooting hard for his speedy recovery.

(*Continued on Page* 47)

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photo: Moulin

Ruby Asquith, prima ballerina of the San Francisco Ballet Company shown in "Amor Espanol".

San Francisco Ballet

Refusing to be daunted by wartime difficulties, the San Francisco Ballet is planning a tour of the western and middle-western states to start at the close of the San Francisco Opera Company, whose spectacular ballets are provided by William Christensen and his dancers every year.

In their last tour, which finished just as America entered the war, the San Francisco Ballet drew rave notices from critics in Kansas City, Salt Lake City, Denver, Portland, Seattle, Detroit, Chicago and other metropolitan centers. In the intervening period, the Company has won fresh acclaim when Mr. Christensen innovated a sensational "Ballet on Ice" at the Berkeley Iceland, playing weekly to audiences of 15,000, and again at their annual Christmas Ballet festival in San Francisco's War Memorial Opera House.

Having recently come under the exclusive management of the United Artists Concert Bureau, Mr. Christensen remarks "It makes me very glad to know that the San Francisco Ballet will resume its place among the touring ballet companies. Mr. Gino Morena, the Bureau's president, is arranging a tour that will bring us to many of the places where we had such a splendid reception several years ago, as well as to many cities that have been deluging us with requests for appearances. I am going to present several ballets that have never before been

performed on any stage, and of course, many of the standard favorites."

Christensen doesn't sound very Russian, to be sure, but it does sound thoroughly balletic to those who follow the art, from the stage, in the classroom or just as an audience. For three generations the Christensen family has danced and taught dancing in Denmark, Utah, New York, Portland and San Francisco. The present generation boasts of three brothers.

William, the oldest, is the well-known and successful Artistic Director of the San Francisco Ballet. Together with his brother Harold he directs the activities of the flourishing San Francisco Ballet School. Lew Christensen is temporarily away from the resin, serving as a Staff Sergeant in the Infantry.

As a choreographer, William has over twenty productions to his credit. Romeo and Juliet, In Vienna, Sonate Pathetique, And Now The Brides, Chopinade, Winter Carnival and Hansel and Gretel are but a few. His restagings of the famed Swan Lake and Coppelia ballets are likewise noteworthy contributions to the American ballet repertoire. Currently in rehearsal is his gigantic work, Triomphe, set to the Cesar Franck symphony.

Born in Utah, William Christensen studied first with his grandfather and father; then he went to New York to learn from the masters, Fokine and Mascagno. He appeared as a solo dancer all over the United States prior to forming his own group in Portland.

In 1937 Mr. Christensen was called to San Francisco by General Director Gaetano Merola to fill the post of ballet master for the San Francisco Opera Company. From that group came the present San Francisco Ballet Company, which has, in addition to its work with the Opera made three trans-continental tours as well as numerous Coast tours.

Mr. Christensen's company is fortunate in having an unusually strong corps de ballet, in spite of the depletions to be expected these days. Ruby Asquith has replaced Janet Reed as prima ballerina, and Earl Riggins heads the male contingent. Fritz Berens, who has been the musical director of the company since its inception, and who recently has scored a sensational success as the conductor of the "Waltz King" will accompany the group on the road.

San Francisco Ballet

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HERE COMES THE BALLET

(*Continued from Page* 19)

In describing the new ballets of the Monte Carlo Russe, Mr. Denham said that the new Bach ballet choreographed by Nijinska was very well received, although it is highly spiritual and along the purely classical forms, like "Serenade". This ballet is now a demand ballet, as is "Serenade", although it was considered too classical to have popular appeal when it was first produced.

"But," explained Mr. Denham, "there is always a rebirth of classicism in times of stress. It is like a cool, dark church. It quiets and heals us, giving us an aloof perspective on our trials and tribulations. America is tired of having its ordinary life of machinery, thieves and struggles, continually thrown back at it on screen, over radio and in the theatre. The romantic, lyrical American which they found in 'Rodeo' is what they crave as an antidote for the drudgery of everyday existence. That is why 'Rodeo' was such a success. It is really a peach of a ballet," concluded Mr. Denham, smiling like a school boy.

"The Red Poppy" is an abbreviated edition of the Soviet's most famous ballet. It was put into the company's repertoire as a gesture of appreciation to the Russian people.

In the Spanish ballet, "The Cuckold's Fair," Pilar Lopez (sister of Argentinita) has trained the Russian dancers in heel beats, castanets, and authentic movements and steps, and everybody seems to agree that she has done a fine job of it.

The fourth new ballet is called "Ancient Russia" and was choreographed by Nijinska from the famous Russian folk dances, and makes a vigorous and colorful addition to the repertoire.

Dancing schools in and around New York have already started to plan theatre parties. Some teachers are planning to take their whole school. This is as it should be. The teacher buying the most tickets before the season begins will be given a pair of season tickets which will enable her to see all the ballets. This is surely worth working for.

There will also be a free pair of tickets given to any high school student who writes a prize-winning essay of 800 words on "My Favorite Ballet in the Repertoire of the Monte Carlo Ballet Russe." DANCE Magazine will print winning essays and give the writers a two-year subscription to DANCE Magazine.

NATIONAL DANCE WEEK

(*Continued from Page* 13)

Club president and program chairman and will give a dance program for the club myself that week. There are only about fifty more to line up and with a twelve-hours-a-day schedule, three days a week and from five to nine hours the other days my own time is very short to do much, but they say the busiest people have the most time, and I reckon that's so.

"I do hope we can make an even better showing locally than last year and that the rest of the country will surprise us and beat my record in a dozen places. I'd like to see another city get the prize this year, but if we should win again I'll begin rooting for a silver cup (or should it be gold!) to be given to the city winning three years in

Eileen O'Connor

ballerina

". . . . a tiny sheathe of rhythm with a clever repertoire of toe numbers done in modern, Latin and semi-ballet style."
—Peggy Simmonds, Miami Daily News

"She made one brief and flashing appearance, but thrilled the audience with her magnificent, balanced dancing."
— London Daily Mail

" . . . a ravishing ballerina who moves across the stage with effortless grace like something unreal or holy."
— Richard Manson, New York Post

" . . . a lovely fluff of a girl, captivated first-nighters with her sweet personality. Her ability and outstanding pictorial effect would enhance any legit musical — or any show, for that matter."
— The Billboard

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succession and then I'd work like the dickens to get it that third year!"

From the THREE ARTS NEWSETTE, Portland, Maine, comes this worthwhile editorial; "For the past ten years May 1 to 8 has been designated as National Dance Week. With a very red face, we admit that we knew it and did nothing about it. But ten years ago we were only three years old and there were other schools—older and more seasoned —but they did nothing about it either. Obviously, something *should* be done about it.

"So, even though we are ten years late, we feel that we should not let another season go by without making a special occasion of National Dance Week. We cannot and should not begin too elaborately but rather let us sow a seed of Dance Consciousness in the public mind for future blossoming.

"Open House will be held at the studio and visitors will be welcome to informal programs throughout the week. Special dance programs will be given for the service clubs. A year's subscription to DANCE Magazine will be given for the best letter on 'Why I Send My Child To Dancing School' and another for the best poster illustrating dance and lettered 'National Dance Week — May 1 to 8.' Letters and posters must be at the studio office by April 20th. The letter judged the best will be published in the May NEWSETTE and all posters will be exhibited in the studio lobby.

"Parents belonging to study groups or P.T.A.'s should suggest talks on the history and development of the dance for the May meetings and that dances be included on the program. The Studio will cooperate."

Local National Dance Week Chairman, Ann Barzel, announces: "So far the activities definitely announced for National Dance Week in Chicago are: an exhibit of prints, sketches, wood carvings, etc. on the dance in the foyer in front of the main reading room in the Chicago Public Library; an exhibit of Russian books on the dance in conjunction with the OWI's Russian Book Week. Berenice Holmes will give one Chicago performance of her new ballets during that week as part of the observation of National Dance Week. The Art Institute plans to show free movies on the dance. The CNADM will have an especially big meeting in May and will do something in recognition of National Dance Week, but their plans are not yet crystallized.

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COSTUMING THE DANCER

Costumes, Past and Present

Talking to Emil Friedlander the other day, we heard many interesting anecdotes about costumes that we thought our readers, too, would enjoy.

One of Dazian's first patrons was P. T. Barnum, who, in 1843, outfitted his giant ape, "Mlle. Fanny," with Dazian fabrics and had her photographed attired in stylish gowns and carrying a parasol.

As early as the "Black Crook" in 1866, a show had as many as 1,000 costumes to make. Dazian's made the estimates for these costumes, correct within a quarter of a yard for each costume.

Emil Friedlander learned firsthand about temperamental artists when he delivered a coat of armor to Richard Mansfield and was tossed downstairs for his trouble because the clanking armor got on Richard's sensitive nerves.

Back in the days of the "beef trust" and buxom eye-filling curves, Dazian's made "symmetricals" (pads which made it possible for the actresses, and actors, too, to have their curves evenly distributed). These symmetricals are now made by Dazian's for crippled children.

When asked about the personality of his clients, Friedlander said that Mrs. Leslie Carter was the most difficult actress Dazian's ever had to deal with; and that Maude Adams was one of the favorite clients. Pavlova had excellent taste. She always selected her own fabrics. Dazian's did the costumes for her Bacchus Ballet.

Maude Adams, appearing in "L'Aiglon," wore the most expensive costume Dazian's ever produced — a military coat trimmed in 14 carat gold and costing $1350. A close second was a gold encrusted gown Grace Moore wore in "The Great Du Barry." Mrs. Leslie Carter's own costume for that role was another outstanding gown, made of 55 yards of brocade costing $45 a yard.

Teachers have mentioned how much they enjoy the photos of the dance scenes in Broadway shows that Dazian's has been costuming this winter and which have been featured in their monthly ad.

"We got lots of inspiration and ideas from those photos for our local shows," wrote one.

Dance Costume Patterns

We dropped in to Associated Fabrics to interview them on how the war had affected dance costumes. We found that Jerome B. Markowitz, Junior partner of the organization, is now serving in the Army Air Corps on duty overseas, thus leaving Monroe M. Markowitz alone at the head of the corporation.

However, Associated Fabrics is carrying on their good work as usual, supplying patterns, sketches and materials for dance recitals all over the country.

With the present shortage of labor, it is hard to get seamstresses, so the basic dance pattern is a real life-saver for teachers, mothers and pupils.

Because so many recitals are being given as war benefits, the mothers are more willing than ever to do their bit in making costumes. With basic patterns in all sizes the labor is greatly reduced, and results sure. Then, too, the whole trend is toward simplification. Basic costumes, well made, in gorgeous, well-chosen colors, can be changed into dozens of costumes by adding first a short fluffy skirt, later a long circular one. Different shawls, scarfs, and bodices can completely transform the upper part of the costume. It is possible, therefore, with a little thought, to use these basic patterns to cut down expenses and length of time for costume changes, without in any way curtailing the brilliance and beauty of your costuming.

These various units also make it possible to reassemble costumes more easily for the following year.

Don't forget to leave wide seams for growing children and be sure you buy material that is worth the trouble of making, that will stand up under the strain of performance and that will survive another year. Associated Fabrics will help you with all these problems.

To give your recital during National Dance Week will put you into the National picture and help to bring favorable publicity to the dance as a whole. At this time it is also possible to get more attention from the press and general public because it is a National event.

Fabrics for the Dancer

I know that there are a great many questions in the dance teacher's mind regarding the choice of fabrics for her coming spring recitals, and so we decided to visit Maharam's Fabric Corp., with the thought in mind of finding out for you what costume fabrics and trimmings were available for your use. We were amazed to find so many beautiful colors in satins, taffetas, tarlatans, metal cloth, nets, organdies and novelty prints on their spacious shelves.

These are very trying times for the people in the costume fabric business. However, in spite of the war conditions they are doing a very wonderful job in keeping their stocks of materials available for you.

One of the great problems is ordering through the mail. During our conversation with the Dance Department of Maharam's, they suggested that whenever it is possible, visit their store and make your selections from the materials that are on hand there. Substitutions can be made very quickly when you are there, and needless correspondence be saved.

If you cannot come to New York, and you must order by mail, it would be a very good idea to give a description of the numbers you are planning so that if substitutions are necessary they can give you the correct colors and patterns.

Designer Jean Palmer will be glad to make personalized sketches, hand colored, together with fabric suggestions of available materials at a nominal fee of 25c each. Give her the theme of the number or the type of costume wanted, whether it is a group, solo, etc. It is also well to indicate the color of back drop on the scenery, as this always has a bearing on the choice of colors.

Recitals are just as necessary today as they ever were, and perhaps more so. Many teachers are giving their spring recitals for the benefit of the U. S. O., local canteens or Red Cross. This is a fine idea.

Here's for bigger, better and more beautiful dance recitals. They help to keep up morale and physical fitness and can be a source of revenue to help Uncle Sam with his money problems.

Paul Shahin

Paul Shahin is an expert on South American ballroom dances; he is also a composer, a radio personality and a favorite lecturer at women's clubs. But right now he is making history showing how factory workers can lose their kinks and tensions by relaxing themselves with an hour of South American dancing.

At the Douglas Aircraft factory outside of Chicago, he limbers the girls up mentally and physically with a few smart rumbas, then follows up with some dance exercise that takes that twinge out of your back, that frown off your face and that strain off your shoulders.

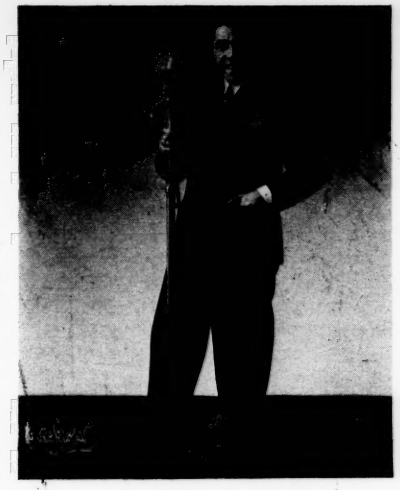
At his lecture at the Central YMCA College in Chicago he told the girls:

"Relax, have fun, let yourself go and knock yourself out when it comes to dancing. There are only four basic walking steps in dancing, and no one can do anything but simple variations of them. Look as though you were enjoying it and you'll soon find you are. Chins up, shoulders well back, take your finger out of your mouth. The trouble with most women is that they are backward about going forward. Swing 'way out, take long, easy strides, and you're walking like a model walks. Practice to reach a definite correctness. This jitterbug stuff is all okay," he laughed, "but first learn the basic movements of really smart dancing, and then you can get down to cutting rugs."

The comment of the student newspaper the next day is typical: "Certainly no one has more fun at his work than Paul Shahin, who really knocks himself out in an extremely pleasant sort of way. Swinging, swaying, keeping up a constant volley of conversation, grinning broadly, and turning on his scintillating charm, he radiates his infectious personality to everyone who watches and listens to him. He never fails to evoke sighs of admiration, this Frank Sinatra of Terpsichore."

Mr. Shahin has just finished another book called "Posture, Poise and Streamlining." His newest plan is characteristic of the adventurous Mr. Shahin:

"I am going on a nationwide radio-lecture tour in the promotion of my books, 'Posture, Poise and Streamlining,' 'The South American Way' and 'Song and Dance Folio.' I plan to buy



three fifteen-minute radio programs each week in each city to teach personally over the air, as well as lecturing at the local women's clubs, etc. I will select one teacher in each city to broadcast with me over the air."

Mr. Shahin's Chicago school will be turned over to his teachers to operate for him while he is touring the country.

NEWS, CUES & HULLABALOOS

(*Continued from Page* 41)

The four weeks' program of the BALLET THEATRE's spring season will begin on Sunday, April 9th, at the Metropolitan Opera House. ARGENTINITA'S production of deFalla's "Amor Brujo" will have its premiere on Monday, April 10th. PILAR LOPEZ and a company of Spanish dancers will appear with Argentinita. The first New York performance of AGNES DE MILLE'S creation "Tally-Ho" will take place on Tuesday, April 11th. Decor and costumes are by the Motleys with music from Gluck arranged by Paul Nordoff. "Fancy Free", new ballet by JEROME ROBBINS and LEONARD BERNSTEIN, will have its world premiere on April 18th under the composer's baton. Principal dancers to appear are MARKOVA, DOLIN, GOLLNER, EGLEVSKY. Guest artists include SIR THOMAS BEECHAM, LEONIDE MASSINE, AGNES DE MILLE, ARGENTINITA, PILAR LOPEZ and company, and LEONARD BERNSTEIN.

IAN GIBSON, formerly of Ballet Theatre and now in the Canadian Navy, was in New York on his recent furlough . . . BARTON MUMAW, former soloist of TED SHAWN'S MEN DANCERS has left the country for overseas duty.

PROMOTION SUGGESTIONS

Everybody enjoys dance photos, especially the dance students, teachers and fans.

Ben Sommers, President of Capezio, realized this and has made an excellent promotion project around autographed photos of famous dancers. These, Capezio has made available for the almost unbelievably low price of $1.00 per hundred.

There are many ways you can use these pictures to stimulate more interest in dancing among your present pupils, and also to bring you new pupils.

Use them for displays, lectures and as rewards for good work and attendance. Encourage your pupils to collect and mount the pictures in albums, and you'll find they will be more anxious to attend classes regularly and work harder, so as to win a full set of pictures.

Stamp your name on the backs of the pictures and mail them to prospects with your regular literature.

You owe it to yourself as an alert, progressive teacher to take full advantage of this proven selling medium. New pictures of famous personalities in every branch of dancing are constantly being added to the assortment. A list of current subjects will be sent on request.

For your National Dance Week program, give your local libraries sets to put on their bulletin board with their display of dance books.

For lectures and demonstrations, stamp your school's name and address on these photos and hand them out to the audience as a souvenir (and a reminder of your school).

Teachers who have used these photos for promotion speak highly of them. The students are crazy about them. Send for yours today. You will never get more dancing for a dollar than you will in these hundred photos of famous dancers.

! TEACHERS !

No teachers' edition this month because of 16 extra pages for Artist's Edition.

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Iva Kitchell

(*Continued from Page* 5)

foremost artist in the unique and fascinating field of dance mimicry. It was during a rehearsal that the ballet master caught her giving some impersonations of the temperamental first soloist, a bit of terpsichorean treason. Instead of ending Miss Kitchell's dance hopes, that episode actually began a new and increasingly successful career for her, for she was promptly assigned her first comedy role and she has been a madcap mime ever since.

Iva Kitchell has made five coast to coast tours. In addition to the Chicago Opera Ballet she was featured with the Pavley Oukrainsky Ballet. She has been starred in engagements with such outstanding motion picture houses as the Radio City Music Hall, and the Paramount Theatres in New York City. In 1938 Miss Kitchell made a tour of Europe and was to have returned for the 1940-41 season but the war intervened. She has performed in Concert series, and before many of the leading women's clubs and colleges.

Miss Kitchell is well known as the favorite model of the artist Stokely Webster. In private life she is the artist's wife. Portraits of her have been exhibited by the Allied Artist's and the James St. L. O'Toole Gallery in New York City, the Corcoran Museum in Washington, D. C. and the Roullier Gallery in Chicago. Mr. Webster was the winner of the First Hallgarten Prize in the 1942 National Academy Show.

With a face fashioned for pantomime, big expressive eyes, mobile hands and feet and supple body, revealing the skill of perfected ballet work and acrobatics, Iva Kitchell is recognized as one of the leading dance mimes in this country. Clad in myriad costumes which she doffs and dons in a twinkling, she romps through a program so diversified and captivating that the audience gasps at her vivacity, her utter grace and her original choreography. Always once during the performance she drops her humorous role and presents a straight number which brilliantly demonstrates her ability for the serious dance as well as mimicry.

Miss Kitchell will leave in April for a tour of the middle west and will go out as far as Texas. She will return to open the Fine Arts Course in Worcester next fall.

Berenice Holmes

Berenice Holmes, blonde and exquisite, was prima ballerina with the Adolph Bolm ballet company, but always, way down in her heart, she wondered why there was no way of bridging that awful chasm between the school and the professional stage. She made it the hard way, but she wanted to save the next generation of dancers all her hardships and heartaches.

When an accident to her knee temporarily laid her up, she started teaching and found she loved it. Here was her chance to try out her idea of a miniature ballet company in which the students would have a chance to meet every situation of a real company.

The Palette Ballet was one of the first civic ballets in the country. It was a great success. Its graduates are now making their way in the professional ballet companies.

All the while, however, Miss Holmes has kept up her own brilliant technique and alluring solo dancing.

Now heading her own professional company of sixteen dancers with a repertoire of classical and original ballets tried and proven, she is winning the praise of critics and public, not only as an exquisite ballerina, but also as an original and delightful choreographer.

VICTORIAN BALLERINA

(*Continued from Page* 30)

In 1919 and for several years following, Elizabeth Menzeli taught in Cleveland. In 1926 she moved to California where she bought an orange grove. It probably did not prosper, for she returned to Cleveland where she taught from a wheel chair (a hip injury suffered from a fall in a Philadelphia theatre troubled her most of her later life). She died on July 15, 1934, at the age of 84.

Among the last group of pupils whom Menzeli taught in her New York studio there was a very talented child whom she endowed with her name for professional purposes and of whom she wrote in an autobiographical note that she "taught hundreds of pupils, many of whom became famous, but Lola, who bears the name of Menzeli, outstripped them all." Lola Menzeli had a distinguished career, particularly in France where critic Andre Levinson called her technique sensational. She is now teaching in Chicago, carrying on the name and work of her great teacher.

NOTE: Much of the material in this article is from the personal scrapbooks of Elizabetta Menzeli which were made available to the writer by Lola Menzeli, now of Chicago.

Ann Simpson

(*Continued from Page* 37)

WALTER TERRY, NEW YORK: "Tap, ballet, and Spanish dance joined forces here this afternoon for an electric performance which starred Alicia Markova, Anton Dolin, Paul Draper and Anne Simpson. These three styles of dance were in the hands of topnotchers, making for a real dance gala in the Old Barn at Jacob's Pillow. The Spanish side of the afternoon was presented by Anne Simpson whose version of the Spanish dance was the most lyric I have seen to date. Her movements were free and clear, frequently balletic in style and thoroughly delightful. Of her solos, her 'Romantic Serenata' was the best, for the choreography brought out the dancer's easy grace, the almost melodic quality of her way of dancing. Beautiful, with an engaging personality, Anne Simpson was a distinguished contributor to this varied program."

LA PATRIE, THEATRE-CINEMA-MUSIQUE TRAVIATA: "Les ballets furent excellents et Mlle. Anne Simpson, premiere danseuse, a donne une danse espagnole particulierement goutee."

Stuart and Lea

(*Continued from Page* 29)

right besides being the exquisite feminine half of this famous duo. She, too, has studied all types of dancing, including Denishawn and Humphrey-Weidman and feels that they all have something to give a dancer. But she agrees with Stuart that dance instruction must connect more closely with the performing side. Young artists now waste too much time in trying to find out what they need to know.

Stuart and Lea believe in the team as a perfect unit of dance expression, combining as it does the power and brilliance of the male dancer and the beauty and finesse of the woman's contribution. But most of all, they insist that there is no real quarrel between art and financial success.

"If you start with art, you don't need to be afraid of making it a success" they say, and we agree.

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SKATING

WHEN IS AN AMATEUR NOT AN AMATEUR?

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